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② ART PROGRAMS IN NEGRO COLLEGES. FINAL REPORT.

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THIS STUDY COMPARED ART PROGRAMS IN PREDOMINANTLY NEGRO AND NON-NEGRO COLLEGES. ITS PURPOSE WAS TO SURVEY AND IDENTIFY THE PROBLEM AREAS IN THE NEGRO COLLEGES' ART PROGRAMS SO THAT ASSISTANCE BY AGENCIES INTERESTED IN THESE PROGRAMS MIGHT BE MORE EFFICIENT AND RESULT IN AN INCREASED NUMBER OF NEGROES CONTRIBUTING TO THE VISUAL ARTS. EIGHTY-ONE 4-YEAR NEGRO COLLEGES, 20 NEGRO JUNIOR COLLEGES, AND 36 NON-NEGRO COLLEGES WITH ESPECIALLY EFFECTIVE ART PROGRAMS WERE INVOLVED IN THE SURVEY. QUESTIONNAIRES WERE DISTRIBUTED TO THE PRESIDENTS OF THE NEGRO COLLEGES, TO HEADS OF ART DEPARTMENTS AND ART FACULTY IN NEGRO AND NON-NEGRO COLLEGES, AND TO THREE ART MAJORS AT EACH TYPE OF SCHOOL. COMPARATIVE INFORMATION WAS GATHERED ON THE PROFESSIONAL QUALITY OF THE ART FACULTY, THE BACKGROUND AND CURRENT STATUS OF THE ART STUDENTS, AND THE PHYSICAL FACILITIES AVAILABLE TO THE STUDENTS. THE RESULTING DATA REVEALED THAT ALTHOUGH NEGRO ADMINISTRATORS GENERALLY APPROVED OF THE PROGRAMS, THEY SUPPORTED THEM RATHER INADEQUATELY. NEGRO ART FACULTY WERE UNDERPAID, UNDERRANKED, AND WERE GENERALLY AT A LOWER PROFESSIONAL LEVEL. THE NEGRO SCHOOLS' OVERALL ART CURRICULUM CONCENTRATED ON ART EDUCATION INSTEAD OF ON MORE PRODUCTIVE STUDIO WORK. THE NEGRO ART STUDENTS WERE RATED LOWER BY THEIR INSTRUCTORS THAN WERE THE STUDENTS IN NON-NEGRO COLLEGES AND WERE UNREALISTIC IN THEIR AMBITIONS. THE PHYSICAL FACILITIES IN THE NEGRO PROGRAM WERE COMPARATIVELY INFERIOR. THE SURVEY QUESTIONNAIRES ARE APPENDED, TABULATED DATA ARE PRESENTED THROUGHOUT THE REPORT, AND A REVIEW OF RELATED LITERATURE IS INCLUDED. (LB)

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ART PROGRAM IN NEGRO COLLEGES

August 1967

**U.S. DEPARTMENT OF
HEALTH, EDUCATION, AND WELFARE**

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Art Programs In Negro Colleges

**Project No. 3159
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Mary J. Rouse

August, 1967

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Bloomington, Indiana

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I - INTRODUCTION

1. The Problem

This study sought to identify the most pressing problem areas of the college art programs of the predominantly Negro colleges and universities in the United States. It was hoped that this information would enable such organizations as the Committee for the Development of Art in Negro Colleges and other interested individuals and foundations to develop more efficient assistance projects for these programs, thus eventually resulting in an increase in the numbers of young Negro-Americans making significant contributions to the visual arts.

As part of this inquiry, the investigator and assistants surveyed the administrations, departments and programs, faculty members and students of these departments in an attempt to determine the most critical problem-areas. An additional dimension was added, also, by a similar survey of a smaller number of non-Negro art programs, faculty and students, in order to provide a criterion against which valid comparisons could be made.

2. Significance of the Problem

Art is one important area in American culture in which Negroes have never made a substantial contribution. This fact is somewhat surprising when one considers the number of well-known artists of this race who are currently involved in the fields of music, dance, writing, and the theatre.

A recent attempt by the Committee for the Development of Art in Negro Colleges located only a small number of professional Negro painters, sculptors, and architects. Similarly, a survey made by Rose in 1961 revealed that only two individuals of this race were listed as holding teaching positions in this field in non-Negro colleges and universities (24).

The past history of the Negro race, however, reveals a vastly different story, for through the centuries the visual arts played a very important role in the lives of the Negro-Americans' ancestors. Skill in all of the major crafts existed in highly developed forms among the principal African tribes, particularly those from which the present Negro-Americans descended. Wood and metal sculpture, bone and ivory carving, pottery and weaving of high

quality were all produced in large quantities. Their simplified abstractions and the sophistication of their symbolism were recognized early in our own century as new and important sources of inspiration for modern western art. Picasso and Matisse, to mention only two major artists, were among the leaders in recognizing the values of this art and adapting many of its ideas into their own work.

After the Negro was brought as a slave to the United States, however, he abandoned the visual arts as a means of expression. The reasons for this can only be surmised but it seems logical to suppose that there were two basic causes. First, his new lot as a slave was usually that of hard labor with the crudest of tools, and very little energy or incentive remained for manipulative enterprise at the end of the day. Second, while visual arts products had played a very important role in his religious activities in Africa, his new owners generally tended to discourage any remnants of "heathen" religious practices and sought, instead, to substitute Christian and usually Protestant observances in their stead. In most cases these new practices offered very little need or opportunity for the use of art works of any kind. On the other hand, the new religion offered many opportunities for musical expression and so the Negro could continue his interests in that art, finding ways of integrating much of the old which he had brought with him into the new. He thereby created something close to an entirely new musical form which eventually was to add much to American life in general and would provide wide opportunities for achievement for the Negro: Jazz. Evidence of a continuing strong interest in this field is shown by the many Negroes who have become successful professional musicians. Thus music has become a "high-status" profession for the young Negro, while the visual arts languishes as a career-choice.

In this time of increased opportunity for Negroes it seems only right that he should be encouraged to participate more fully in this field as well as in others. A major part of the impetus for this increased participation must and can be provided by expanded and improved art programs in the predominantly Negro colleges, the largest single channel for young Negro talent in the nation.

In spite of the recent integration of the previously all-white universities and colleges in the south, it is generally believed that the greatest numbers of college-bound Negroes will continue to attend predominantly-Negro colleges for years to come. These institutions will, as they have in the past, bear the chief responsibility for

training the upward-bound Negro and consequently, those individuals who will enter the visual arts field. Therefore, it appears that these colleges represent the most efficient and immediate avenue through which interested organizations might provide needed assistance in order to stimulate more participation in the visual arts.

The Committee for the Development of Art in Negro Colleges, a group of artists, university professors, museum specialists, publishers, and other diverse individuals interested in promoting more participation among Negro-Americans, has determined to do all in its power to help these particular colleges to improve their faculties, facilities, and programs in order to better achieve this objective. But it was felt that before an adequate remedial and assistance program could be begun more specific information was needed from these institutions. It seemed important to learn more concerning such matters as: the attitude and support of the administrations toward the art programs, the training and professional level of performance of the faculty, the motivations, status, and problems of the students, the state of physical facilities, equipment, supplies, and a host of other information. It also seemed advisable to obtain similar kinds of information for a number of non-Negro institutions that have very efficient art programs (in terms of students graduated) in order to make comparisons which might lend added depth to the analysis.

It was therefore proposed that this writer, as the authorized agent for the Committee for the Development of Art in Negro Colleges, should construct, administer, compare, and analyze the responses from a set of questionnaires to be sent to all of the predominantly Negro colleges and a sample of non-Negro colleges and universities in order to obtain the needed information.

3. Objectives of the Study

The objectives of the study were:

1. To compare the art programs of the predominantly-Negro colleges, their faculties, physical facilities and equipment, their degree of support by their administrations, and the status and expectations of their students with similar programs, faculties, physical facilities and students of leading departments in non-Negro colleges in an effort to determine the problems of the Negro college programs which appear to be preventing their graduates from participating more significantly in the

visual arts fields.

2. To prepare reports from this analysis suitable for dissemination to institutions and foundations in an effort to help them to better identify areas in which they may provide the most significant assistance to these programs.

Specifically, the study sought to investigate:

1. the administrations of all the institutions with respect to:
 - a. their general philosophy concerning present and future support of the art program
 - b. general information concerning faculty, students, and the college
2. the art departments or programs within the college with respect to their:
 - a. faculty-in terms of numbers, preparation, teaching duties, salary ranges, and outside participation in creative work, research and writing
 - b. students-in terms of number of majors, numbers of other students served, types of majors offered, and possibilities of employment
 - c. physical facilities-in terms of number, sizes, and types of classrooms and labs, possession and condition of equipment, supplies, office space, etc.
 - d. library and museum facilities-in terms of the number of books, journals, slides, and prints available. Attention was also paid to whether or not certain important journals were subscribed to as a further measure of the quality of the collections.
3. the faculty of these departments or programs with respect to:
 - a. their preparation, teaching duties, salary ranges, hours of teaching, office space, etc.
 - b. their view of their students and administration
 - c. their view of their programs and the status of these across their campuses

- d. their participation in outside creative work, writing, research, etc.
- 4. the students of these departments or programs with respect to:
 - a. socioeconomic information relating to family background, public school experiences, and sources of financial support
 - b. other information such as motivations for electing art as a major, career aspirations, etc.
 - c. assessments of the quality of the art program, the attitudes of the administration toward art, the status of art among other students on campus, access to museums, art galleries, and concerts.

4. Review of Related Literature

Prior research concerning the specific problem of art programs in predominantly Negro colleges and universities is almost non-existent.

An exploratory survey for the Committee for the Development of Art in Negro Colleges was conducted in 1963 by Professors Jack Jordan of Southern University in New Orleans and James Parks of Lincoln University (16). This consisted of a questionnaire which was sent to 34 of these institutions. The responses indicated that the departments have weak areas in terms of staffing, equipment and curriculum. Most also indicated that they were understaffed and had inadequate funds for supplies and materials. Evident response errors appeared in many of the replies indicating a need in future surveys for more highly structured questionnaire forms.

Only two predominantly Negro colleges were among the 700 surveyed in the recent study of The Visual Arts in Higher Education conducted by A.C. Ritchie, L. Eitner, and N.L. Rice for the College Art Association (23). No explanation was given as to the reasons for the exclusion of the other hundred or so from their study but the fact that so many of these that have art programs were excluded forces this investigator to conclude that their final report does not adequately represent the present state of the visual arts in higher education as claimed.

Elliott Eisner, under the auspices of the National Art Association, surveyed the status of graduate programs in art education across the country. Very few of the predominantly Negro institutions, however, have such programs (11).

While no other surveys specifically aimed at the art programs in predominantly Negro colleges could be located, some information can be obtained from surveys conducted on other, more general aspects of Negro colleges.

H. Doddy, W. Daniel, J.W. Davis, R.D. Russell, L. L. Boykin, and others joined together in a comprehensive survey of the publically-supported four-year degree-granting institutions for Negroes in 1963 (10). The results of this study showed that while the Negro constitutes from one-fifth to one-third of the total population of the states in which these institutions are located, he receives only 10% of the resources for support of higher education. There was less invested in physical plant and equipment, less spent on current operations, and their faculty had a smaller proportion of Ph.D. holders. They also had inadequate libraries and a limited scope of programs.

L.C. Bryant surveyed graduate training in Negro colleges in 1960 (7). He reported that only 21 Negro institutions of higher education offered either masters' or doctoral degrees. The M.S. was offered at 14 of these institutions and the M.A. at 11, while doctoral programs were offered by only two: Howard University and North Carolina College. A graduate program in art was offered only at Howard University.

S.J. Wright surveyed the overall characteristics of the predominantly Negro institutions in 1960 (38). His figures showed a total enrollment of some 85,000 in these institutions. Only 21 of the colleges had over 1,000 students enrolled, while 50% enrolled less than 500. The average figure was 733. Only 45 or 53% of the total were accredited without condition by regional associations.

J. S. Coleman et al, in a major survey for the U.S. Office of Education entitled Equality of Educational Opportunity, provide a very important chapter of statistical data on various aspects concerning the Negro's participation in higher education (9). Much of the material relates to the Negro's attendance at all institutions, non-Negro as well as Negro, but some very informative sections focus on the predominantly Negro colleges alone and will be used as needed in Chapters III and IV of this report.

Probably the most complete picture of the overall aspects of these institutions emerges from Earl J. McGrath's The Predominantly Negro Colleges and Universities in Transition (18). This study, conducted under the auspices of the Carnegie Corporation, studied such matters as student costs and admissions policies, orientation and improvement programs, the curriculum, counseling and instruction, faculty and administration, and library and physical facilities of these institutions through 1964.

Two recent volumes by Samuel P. Wiggins, Higher Education in the South (37) and The Desegregation Era in Higher Education (36) throw additional light on the problem. Wiggins' chapter in the first volume, "The Predominantly Negro College" is particularly informative. It shows, for example, that the average achievement level of the Negro college freshman is not above the ninth or tenth grade level, thus placing him in a position of being unprepared for college-level work.

The U.S. Office of Education has long been interested in the problems of Negro colleges. The first comprehensive survey of Negro education was made by the then U.S. Bureau of Education and the Phelps-Stokes Fund in 1916 (22). Another was made in 1928 and one of the most extensive was completed in 1943 when the Office of Education issued A National Survey of Higher Education Among Negroes (29). No later special survey of Negro colleges by the Office of Education could be located but many reports published concerning other aspects of higher education commonly contain information relating to these colleges. One of the most recent, the Digest of Educational Statistics reported that Negro colleges formed 5.2 % of all institutions, had 9,310 faculty members, or 2.2% of the total of all faculty, had 99,147 students, forming 2.7% of the total student group and 3,353 or .8% of the total graduate enrollment in 1963 (27). During the same year, these institutions awarded 12,593 bachelors' degrees and 1,257 masters' degrees.

Other annual or biannual publications, such as Opening Fall Enrollment, Higher Education 1965-66 (31) and Earned Degrees Conferred, 1963-64 (29), shed further light on the statistics of these institutions as on other non-Negro institutions.

An important source for obtaining data on the number of faculty, their salaries and ranks, is the annual issue of the Bulletin of the American Association of University Professors devoted to these matters (1).

None of these last named sources specifically concentrate on art programs and only sometimes does such information present itself among the more general data concerning other aspects of these institutions.

It can be seen, therefore, that this study is the first of any kind to attempt to derive information concerning art programs from all the predominantly Negro institutions. It is also the first, in so far as this writer can determine, to attempt to obtain information from not only art departments and programs but faculty and students from these programs as well.

II - METHOD

1. General Design

A survey method employing four questionnaires was employed to elicit the required information from these colleges and universities. One questionnaire was addressed to the presidents of the predominantly-Negro institutions, another to heads of art departments or programs at the predominantly-Negro colleges and a sample of non-Negro institutions, a third to the art faculty at the predominantly-Negro institutions and a sample of the faculty in the non-Negro programs, a fourth to three art majors at both categories of institutions.

Follow-up letters to non-respondents were employed, as well as telegrams. A final wave of shortened departmental questionnaires were dispatched to the final group of non-responding predominantly-Negro departments.

A copy of the catalog from each predominantly-Negro institution was also requested as a further check on the reliability of the data obtained. In addition, the investigator, or colleagues, personally visited a sample of the institutions.

2. Population and Sample

The group of predominantly-Negro colleges surveyed were identified for attention by the Committee for the Development of Art in Negro Colleges. These colleges had the following factors in common: (1) their student bodies were almost entirely Negro; (2) their faculties were largely Negro; and (3) they were, with very few exceptions, located in the south and drew their students from the south. The total sample of degree-granting colleges, excluding those which could not be located, totaled 80.

Another group of predominantly Negro junior colleges was also surveyed. This number (eliminating the rather large group of junior colleges in Florida which had merged with white colleges during that year) totaled 21.

The group of non-Negro institutions surveyed as a criterion against which to compare the Negro sample was determined by consulting the U.S. Office of Education's Earned Degrees Conferred, 1961-62 (28), and choosing those colleges and universities which, during that time, appeared

to have produced the largest numbers of art and art education graduates. This sample totaled 37. It was assumed that these art programs were functioning at efficient levels and represented, therefore, a degree of quality which might provide meaningful insights for the study.

3. Data and Instrumentation

The questionnaires were constructed from suggestions of needed information made by other members of the Committee for the Development of Art in Negro Colleges, and by the research assistants in the study (one of whom was a faculty member on leave for doctoral study from one of the predominantly-Negro colleges).

Because of the large number of errors encountered in the earlier pilot study conducted by Jordan and Parks (16), it was decided that the questionnaires should be constructed of as many of the "fixed-alternative" type questions as possible. Some "open-ended" items were also used where this type of answer seemed desirable.

Dr. Andrew Ritchie, who had conducted the earlier study on the Visual Arts in Higher Education (23) kindly gave permission for use of his questionnaire as a model, and some of these questions were adapted for the present study.

After much re-writing and editing by the investigator and research assistants, the questionnaires were put into their final form and multilithed. Cover letters were written, self-addressed stamped envelopes enclosed, and the questionnaires finally dispatched in February, 1966.

Each predominantly Negro college president received his questionnaire separately, as did the college registrar who was presented with a request for a catalog. All of the other types of questionnaires, however, were dispatched together in a large package to the head of the art department or program of that particular college. He was asked to: (1) complete the departmental questionnaire himself, (2) give a copy of the faculty questionnaire (each with its own return-mail envelope) to each member of his faculty if he were at a predominantly-Negro college, or to a sampling of faculty members if he were not, and to complete one himself, and (3) to give a copy of the student questionnaires (each also with its own return-mail envelope) to three majors in his department, who should be either juniors or seniors. A time limit of no longer than a month was re-

quested in each case.

During the following fall, a shortened version of the departmental questionnaire was constructed, using the most essential questions only, and these were dispatched to those programs that had not come through with their responses in spite of reminder letters and, in many cases, telegrams.

Examples of the four kinds of questionnaires will be found in the Appendixes.

Since there were two different samples of colleges, with three categories of questionnaires to be received from one sample and four from the other, it was necessary to be quite careful concerning reception and classification of the responses. Large wall charts were set up, one for the predominantly-Negro college sample and another for the non-Negro sample, with each institution listed. Separate check-off columns were established for each kind of questionnaire. Thus a glance indicated the current status of each of the institutions with respect to what had been returned and what had not. A numbering system was established and strictly adhered to so that each returned questionnaire was doubly identified by college in event of future mix-ups.

Each type of questionnaire was assigned to a particular research assistant for tallying. This was completed by use of a separate tally-book for each questionnaire type, with individual pages for each question. It had first been proposed that the questionnaires would be coded and the data transferred to IBM sheets for analysis by computer, but the complexity and diversity of the questionnaires ruled this out. A time-study was made of the two methods, and the results pointed to the tally-book operation as most efficient for the purpose.

4. Analysis of the data

A statistical analysis of the data was made, where applicable, using the Chi Square method. Comparisons were made between the two samples in an effort to determine possible significant differences, and some single-sample analyses were also run to determine whether the frequencies in certain cells were of significance.

In some cases where the type of data was appropriate, means and/or percentages were calculated.

III - RESULTS

The results of this survey will be presented in several sections in order to better deal with the general kinds of information obtained from all of the questionnaires, considered jointly, as well as the specific kinds of information resulting from the four separate questionnaires, three of which were sent to two separate samples.

Where appropriate, the information resulting from questionnaires dispatched to predominantly-Negro programs, faculty, and students, will be characterized separately, as will the information resulting from similar kinds of questionnaires to the non-Negro samples. Following this discussion, similarities and differences between the two samples will be shown with the aim of pointing to significant areas which may be causing the predominantly Negro samples particular difficulties.

1. General Response

In the case of degree-granting predominantly-Negro colleges and universities, the response was ultimately adequate, although this effort took a re-mailing, telegrams, and a final shortened version of the departmental questionnaire to achieve. For the predominantly-Negro junior colleges, however, the response was less complete, probably because most of these institutions do not offer any art and considered the questionnaires, therefore, less than urgent.

Several institutions which were on the original mailing list had closed their doors, and a few indicated that they no longer considered themselves "predominantly-Negro." The original sample list had also included several junior colleges from the state of Florida which have since been integrated with other non-Negro junior colleges as part of an overall state campaign to eliminate segregated Negro colleges at that level.

The non-Negro sample of degree-granting institutions was also adequate but not as large as that of the predominantly-Negro degree-granting institutions.

The institutions in the two samples (minus those which disappeared or ceased to be "predominantly-Negro") are listed in Tables 1, 2, and 3. Their participation or non-participation in at least some part of the study is noted. As shown, the percentage of response for the predominantly-Negro degree-granting institutions was 87%, the percentage of response for the predominantly-Negro junior colleges was 76%, and the percentage of response for the non-Negro degree-granting institutions was 72%.

TABLE 1 - SAMPLE OF PREDOMINANTLY-NEGRO DEGREE-GRANTING INSTITUTIONS

<u>Institution</u>	<u>Location</u>	<u>Participation in Study</u>
1. Alabama A & M College	Normal, Ala.	Yes
2. Alabama State College	Montgomery, Ala.	Yes
3. Miles College	Birmingham, Ala.	Yes
4. Oakwood College	Huntsville, Ala.	Yes
5. Stillman College	Tuskaloosa, Ala.	Yes
6. Talladega College	Talladega, Ala.	Yes
7. Tuskegee Institute	Tuskegee Inst., Ala.	Yes
8. Arkansas A M and N College	Pine Bluff, Ark.	Yes
9. Philander Smith College	Little Rock, Ark.	Yes
10. Delaware State College	Dover, Del.	Yes
11. Howard University	Washington, D.C.	Yes
12. Bethune-Cookman College	Daytona Beach, Fla.	Yes
13. Edward Waters College	Jacksonville, Fla.	Yes
14. Florida A and M University	Tallahassee, Fla.	Yes
15. Florida Memorial College	St. Augustine, Fla.	Yes
16. Albany State College	Albany, Ga.	No
17. Atlanta University	Atlanta, Ga.	Yes
18. Clark College	Atlanta, Ga.	Yes
19. Fort Valley State College	Ft. Valley, Ga.	Yes
20. Morehouse College	Atlanta, Ga.	Yes
21. Morris Brown College	Atlanta, Ga.	Yes
22. Paine College	Augusta, Ga.	Yes
23. Savannah State College	Savannah, Ga.	Yes
24. Spelman College	Atlanta, Ga.	Yes
25. Kentucky State College	Frankfort, Ky.	Yes
26. Dillard University	New Orleans, La.	Yes
27. Grambling College	Grambling, La.	Yes
28. Southern University	Baton Rouge, La.	Yes
29. Southern University	New Orleans, La.	Yes
30. Xavier University	New Orleans, La.	Yes
31. Bowie State College	Bowie, Md.	Yes
32. Coppin State College	Baltimore, Md.	No
33. Maryland State College	Princess Anne, Md.	Yes
34. Alcorn A and M College	Lorman, Miss.	Yes
35. Jackson State College	Jackson, Miss.	Yes
36. Mississippi Industrial College	Holly Springs, Miss.	Yes
37. Mississippi Valley State College	Itta Bena, Miss.	No
38. Rust College	Holly Springs, Miss.	Yes
39. Tougaloo Southern Christian College	Tougaloo, Miss.	Yes

40.	Lincoln University	Jefferson City, Mo.	Yes
41.	North Carolina A and T College	Greensboro, N.C.	Yes
42.	Barber-Scotia College	Concord, N.C.	No
43.	Bennett College	Greensboro, N.C.	Yes
44.	Elizabeth City State College	Elizabeth City, N.C.	Yes
45.	Fayetteville State College	Fayetteville, N.C.	Yes
46.	Livingstone College	Salisbury, N.C.	No
47.	North Carolina State College	Durham, N.C.	Yes
48.	Saint Augustine's College	Raleigh, N.C.	Yes
49.	Shaw University	Raleigh, N.C.	Yes
50.	Johnson C. Smith University	Charlotte, N.C.	Yes
51.	Winston-Salem State College	Winston-Salem, N.C.	Yes
52.	Central State University	Wilberforce, Ohio	Yes
53.	Wilberforce University	Wilberforce, Ohio	No
54.	Langston University	Langston, Oklahoma	Yes
55.	Cheyney State College	Cheyney, Pa.	No
56.	Lincoln University	Lincoln Univ., Pa.	Yes
57.	Allen University	Columbia, S.C.	Yes
58.	Benedict College	Columbia, S.C.	No
59.	Claflin College	Orangeburg, S.C.	Yes
60.	South Carolina State College	Orangeburg, S.C.	Yes
61.	Fisk University	Nashville, Tenn.	Yes
62.	Knoxville College	Knoxville, Tenn.	Yes
63.	Lane College	Jackson, Tenn.	Yes
64.	LeMoyne College	Memphis, Tenn.	Yes
65.	Tennessee A & I College	Nashville, Tenn.	Yes
66.	Bishop College	Dallas, Texas	Yes
67.	Huston-Tillotson College	Austin, Texas	Yes
68.	Jarvis Christian College	Hawkins, Texas	Yes
69.	Paul Quinn College	Waco, Texas	Yes
70.	Prarie View A & M College	Prarie View, Texas	Yes
71.	Texas College	Tyler, Texas	Yes
72.	Texas Southern University	Houston, Texas	No
73.	Wiley College	Marshall, Texas	Yes
74.	Hampton Institute	Hampton, Va.	Yes
75.	Saint Paul's College	Lawrenceville, Va.	Yes
76.	Virginia State College	Petersburg, Va.	Yes
77.	Virginia Theological Seminary	Lynchburg, Va.	No

78. Virginia Union
University

Richmond, Va.

Yes

TABLE 2 - SAMPLE OF PREDOMINANTLY-NEGRO TWO-YEAR INSTITUTIONS

<u>Institution</u>	<u>Location</u>	<u>Participation in Study</u>
1. Daniel Payne Junior College	Birmingham, Ala.	Yes
2. Lomax-Hannon College	Greenville, Ala.	No
3. Mobile State Junior College	Mobile, Ala.	Yes
4. Selma University	Selma, Ala.	No
5. Shorter College	North Little Rock, Ark.	No
6. J. P. Campbell Junior College	Jackson, Miss.	No
7. Coahoma Junior College	Clarksdale, Miss.	Yes
8. Mary Holmes Junior College	West Point, Miss.	Yes
9. Okolona College	Okolona, Miss.	No
10. Piney Woods Country Life School	Piney Woods, Miss.	No
11. Prentiss N & I Institute	Prentiss, Miss.	Yes
12. Utica Junior College	Utica, Miss.	Yes
13. Clinton Junior College	Rock Hill, S.C.	No
14. Friendship Junior College	Rock Hill, S.C.	No
15. Mather Junior College	Beaufort, S.C.	No
16. Voorhees School and Junior College	Denmark, S.C.	Yes
17. Morristown College	Morristown, Tenn.	Yes
18. Owen College	Memphis, Tenn.	Yes
19. Butler College	Tyler, Texas	Yes
20. Mary Allen College	Crockett, Texas	No
21. Saint Philip's College	San Antonio, Texas	Yes

TABLE 3 - SAMPLE OF NON-NEGRO COLLEGE AND UNIVERSITY ART PROGRAMS

<u>Institution</u>	<u>Location</u>	<u>Participation in Study</u>
1. California State College	Los Angeles, Cal.	No
2. California State College	San Diego, Cal.	Yes
3. California State College	San Francisco, Cal.	Yes
4. California State College	San Jose, Cal.	Yes
5. University of California	Berkeley, Cal.	Yes
6. University of California	Los Angeles, Cal.	Yes
7. University of Colorado	Boulder, Col.	No
8. Connecticut College	New London, Conn.	Yes
9. University of Illinois	Champaign-Urbana, Ill.	Yes
10. Ball State University	Muncie, Indiana	No

11.	Indiana University	Bloomington, Ind.	Yes
12.	University of Iowa	Iowa City, Iowa	Yes
13.	Boston University	Boston, Mass.	Yes
14.	Smith College	Northampton, Mass.	Yes
15.	Wellesley College	Wellesley, Mass.	Yes
16.	Michigan State University	East Lansing, Mich.	Yes
17.	Wayne State University	Detroit, Mich.	Yes
18.	University of Minnesota	Minneapolis, Minn.	Yes
19.	Washington University	St. Louis, Mo.	No
20.	Montclair State College	Upper Montclair, N.J.	Yes
21.	New York University	New York City	Yes
22.	Skidmore College	Saratoga Springs, N.Y.	Yes
23.	State University of New York	Buffalo, New York	Yes
24.	State University of New York	New Paltz, New York	No
25.	Kent State University	Kent, Ohio	Yes
26.	Oberlin	Oberlin, Ohio	Yes
27.	Ohio State University	Columbus, Ohio	Yes
28.	Pennsylvania State College	Edinboro, Pa.	No
29.	Pennsylvania State College	Indiana, Pa.	Yes
30.	Pennsylvania State College	Kutztown, Pa.	Yes
31.	Pennsylvania State College	State College, Pa.	No
32.	Brown University	Providence, R. I.	Yes
33.	North Texas State University	Denton, Texas	No
34.	University of Texas	Austin, Texas	No
35.	University of Washington	Seattle, Wash.	Yes
36.	University of Wisconsin	Madison, Wis.	No

2. Rationale for Organization of Presentation of Responses From Questionnaires

Since several different questionnaires were involved, it seemed logical that the results from each should be discussed separately. The sequence of presentation of these results is derived from the objective of avoiding repetitive and overlapping material. With this in mind, the following order seemed indicated: (1) results obtained from responses to the predominantly-Negro colleges' administrators' questionnaire, (2) results obtained from responses to the faculty questionnaire, (3) results from the responses to the student questionnaire, and (4) results from the responses to the department questionnaire.

3. The Administration

(1) General Background of the Sample

Fifty-one of the administrators of the Predominantly-Negro Colleges responded to special questionnaires sent to them. These individuals indicated that a total of 3464 different individuals were employed as teaching faculty in their institutions, with 699 or 20% holding the rank of full professor, 585 or 17% holding the rank of associate professor, 911 or 26% holding the rank of assistant professors, 1004 or 29% holding the rank of instructor or lecturer, and 265 or 8% best described as "others."

Of those responding, 6% headed up private universities, 8% public universities, 35% private colleges, 36% public colleges, 6% private junior colleges and 10%, public junior colleges.

When asked their view of the art program on their campus at the present time, 35% stated that they considered it "highly important," 19% considered it "as important as other areas," 4% stated that it "existed, but was not very important," and 39% regarded it as "primarily a service to their elementary teacher-training program."

Many of those who regarded these art programs as not very important now or as primarily a service to their elementary program believed that the future role of the program would be somewhat different.

When it was pointed out that some sources have suggested that cultural enrichment programs in the arts should be vitally important in the education of the Negro student in the coming decade and that perhaps special stress should be given to such programs, 81% of these administrators responded that they definitely agreed with the statement. Nineteen percent agreed but with some reservations (one administrator commented that this probably ought to apply to all students everywhere and not just Negro students). None disagreed.

Almost all of these administrators believed that in the light of their agreement with the previous statement, it would be important for them to seek ways to strengthen their art program's place within their institution. One commented realistically that because of other priorities and present limited resources this would simply not be possible for his institution. Fifty-one percent of the responses further indicated that their institutions were thinking in this direction but had not yet formalized plans, while 42% responded that they already had definite plans for strengthening their art programs.

Sixty-seven percent of these administrators indicated that if donors could be found for original works of art, their institutions would be very interested in providing suitable quarters for displaying them. Twenty-one percent indicated that they were interested in learning more about this although they could not commit their institutions to such an offer at the moment. Only 12% replied that they could not accept such an offer at this time, but all indicated that they might be interested at some future date.

The administrators were queried as to whether they would be interested in participating in a visiting artist program in which leading studio artists might spend periods on campus working with both faculty and students at no expense to the institution. Sixty-eight percent indicated a very high interest in such a possibility, 25% indicated that they were interested but wanted more information, and only 4% felt that this could not be done under present circumstances.

For purposes of comparison later, the administrators were asked to indicate the average enrollment in introductory courses in English, History, and History of Music or Music Appreciation at their respective institutions. Their responses showed a mean enrollment of 422 students in the introductory English classes, a mean enrollment of 350.8 students in the introductory History classes, and a mean enrollment of 101.6 students in the introductory History of Music or Music Appreciation classes of these institutions.

4. The Faculty

(1) General Background of Both Samples

Ninety-five instructors from predominantly-Negro colleges responded to the questionnaires while 170 instructors from non-Negro colleges answered theirs. They represented 49 predominantly-Negro college programs and 26 non-Negro college programs.

(2) Rank Held by Teaching Personnel Respondents

Table 4 shows the different distributions among professional ranks held by the two samples. In the predominantly-Negro institutions, there were relatively more instructors and assistant professors and very few full professors, while in the non-Negro college sample, there were fewer instructors but a much heavier proportion of associate and full professors. The difference between the two samples was significant at the .01 level. These results will be compared later with other data pertaining to the same subject.

Table 4: Ranks Held by Faculty Samples

	Instr., Lecturer	Assis. Prof.	Assoc. Prof.	Prof.	Other
P-N C ¹	40%	29%	18%	3%	9%
N-N C ²	15%	27%	27%	28%	3%

(3) Sex and Race of Respondents

In the predominantly-Negro college sample there were 58 females and 33 males who responded while there were 23 females and 137 males who responded from the non-Negro programs. This difference was significant at the .05 level, and seems to indicate that a much larger proportion of female faculty are teaching in art programs in predominantly-Negro college programs than are teaching in non-Negro college programs.

With respect to race, a considerable difference also emerged from the responses from the two samples. The predominantly-Negro college faculty sample respondents consisted of 61 Negroes, 26 Caucasians, and 1 Oriental. The non-Negro college faculty sample who responded to the question consisted of 2 Negroes, 158 Caucasians, and 1 Indian.

(4) Age of Respondents

The faculty sample who responded from the predominantly-Negro college programs were fairly equally divided in terms of age groups. Approximately the same numbers checked age-groups 23-30, 30-35, 35-40, 40-50, and 50 plus. The non-Negro college sample respondents, however, differed from this pattern in that its largest frequencies (31% and 26%) were in the age-groups of 30-35 years and 40-50 years.

(5) Marital Status of Respondents

Both groups of respondents showed a majority of married persons but there was a somewhat larger percentage of unmarrieds in the predominantly-Negro college faculty sample (20% vs. 14%).

(6) Spouses and Families of Respondents

Predominantly-Negro college faculty respondents reported a mean of 1.55 children while the non-Negro college faculty members reported a mean figure of 1.59 children.

¹P-N C: Predominantly-Negro Colleges

²N-N C: Non-Negro Colleges

The spouses of both groups appear to have attained a rather similar level of education. Table 5 shows the distribution of each group. It is interesting to note that neither sample reported any spouses who failed to complete high school.

Table 5: Extent of Spouses' Education

	Did Not Finish High School	High School Grad.	Some College	College Degree	Grad. Work	Grad. Degree
P-N C	0%	7%	20%	32%	7%	34%
N-N C	0%	4%	23%	37%	9%	27%

Predominantly-Negro college faculty spouses tended to hold regular employment more often than did the other group. Approximately 75% of these spouses worked while only 50% of the non-Negro college faculty spouses did. This difference was significant at the .01 level. The difference might be accounted for by the fact that there were many more female faculty members in the predominantly-Negro colleges sample and these individuals might therefore be expected to have more working spouses.

(7) Parents of Respondents

Although there were no significant difference between the highest educational levels attained by fathers of the faculty members of the two samples, some trends were evidenced. As Table 6 shows, 41% of the fathers of the faculty in the predominantly-Negro College programs had no education beyond the elementary grades while only 21% of the fathers of the other sample was classified in this category.

Table 6: Educational Attainments of Fathers

	Elem. Only	Some High S.	Grad. High S.	Some College	Coll. Degree	Grad. Degree
P-N C	41%	17%	12%	7%	11%	11%
N-N C	21%	23%	29%	15%	13%	16%

Similarly, 30% of the mothers of the predominantly-Negro College faculty members had completed only the elementary level of school, versus 21% of the mothers of the other sample. There were otherwise few differences. Table 7 shows this comparison.

Table 7: Educational Attainments of Mothers

	Elem. Only	Some High S.	Grad. High S.	Some College	Coll. Degree	Grad. Degree
P-N C	30%	19%	19%	11%	15%	6%
N-N C	16%	20%	29%	21%	11%	3%

a. Occupations of Parents

The fathers of the two samples revealed no significant differences with respect to occupations, although a considerably higher percentage of the predominantly-Negro College faculty members' fathers had been either laborers or semi-skilled workers. Table 8 displays the distribution.

Table 8: Occupations of Fathers

	1	2	3	4	5	6	7	8	9	10 ¹
P-N C	17%	22%	3%	10%	3%	7%	16%	10%	2%	10%
N-N C	5%	9%	3%	12%	12%	9%	12%	14%	6%	16%

With respect to the mothers of the two samples, no significant differences in occupational status was found. Perhaps a few more non-Negro college faculty members' mothers had been housewives but the distribution was otherwise rather similar. Table 9 compares the two groups.

Table 7: Educational Attainments of Mothers

	Elem. Only	Some High S.	Grad. High S.	Some College	Coll. Degree	Grad. Degree
P-N C	30%	19%	19%	11%	15%	6%
N-N C	16%	20%	29%	21%	11%	3%

a. Occupations of Parents

The fathers of the two samples revealed no significant differences with respect to occupations, although a considerably higher percentage of the predominantly-Negro College faculty members' fathers had been either laborers or semi-skilled workers. Table 8 displays the distribution.

Table 8: Occupations of Fathers

	1	2	3	4	5	6	7	8	9	10 ¹
P-N C	17%	22%	3%	10%	3%	7%	16%	10%	2%	10%
N-N C	5%	9%	3%	12%	12%	9%	12%	14%	6%	16%

With respect to the mothers of the two samples, no significant differences in occupational status was found. Perhaps a few more non-Negro college faculty members' mothers had been housewives but the distribution was otherwise rather similar. Table 9 compares the two groups.

Table 9: Occupations of Mothers

	1	2	3	4	5	6 ¹
P-N C	60%	8%	8%	6%	13%	2%
N-N C	76%	1%	7%	7%	7%	1%

(8) Birth-Places of Respondents

When asked which section of the country was the location of birth, the two samples revealed a significantly different pattern. The predominantly-Negro college faculty respondents tended to come from the South-East and the Middle-West more frequently while the other sample tended to come from the North-east and Middle-West more often. It was surprising to notice that relatively few of the predominantly-Negro college faculty had been born in either the middle-south or southwest. This distribution is shown in Table 10.

Table 10: Place of Birth of Faculty

	North-East	South-East	Mid-West	Mid-South	North-West	South-West
P-N C	18%	30%	21%	15%	1%	14%
N-N C	44%	4%	30%	2%	7%	14%

- ¹ 1: housewife
 2: laborer, farm worker, unskilled
 3: skilled worker (stenographer, etc.)
 4: saleswoman, bookkeeper, office manager
 5: profession req. bachelor's degree (teacher, etc.)
 6: profession req. graduate degree

(9) Personal Motivations of Respondents

Both groups cited mothers (24% and 26%), fathers (23% and 25%), and high school teachers (22% and 22%) as most influential in their decision to attend college. However, when asked to name the individuals chiefly responsible for their interest in art, both groups rated their high-school teachers highest (30% and 25%). Mothers were less often named by the predominantly-Negro college faculty (20%) but somewhat more often by the non-Negro college faculty (24%).

"Contact with media in school" was rated as influential in developing their interest in art by the predominantly-Negro college faculty, while "art works at home" and "art works at school" also played an important role in the process. Non-Negro college faculty rated "contact with media in school" as most important, but cited "art works at home" much more often than "art works at school."

Both groups checked the age range of 6-11 years as the age when they first realized a strong interest in art (59% and 40%). Both groups were also similar in citing the age range of 15-18 years as the age at which they first realized a definite ambition to attend college.

When asked why they chose to teach art rather than to pursue a studio career, both groups were similar in stressing two most important reasons: (1) their major interest was in teaching others, or (2) teaching seemed more secure in terms of economic possibilities.

Neither sample seemed especially unhappy with their career

choices. No individual in either group wished to teach in another field than art, although 30% of the predominantly-Negro college faculty and 23% of the non-Negro college faculty sample would wish to be painters, sculptors, etc., exclusively, rather than teachers.

(10) Educational Preparation of Respondents

Twenty-eight percent of the predominantly-Negro college art faculty sample respondents came from high-school graduating classes of 200 or more, while 43% of the non-Negro college faculty sample respondents came from classes of this size. No other clear pattern could be determined.

Most of both groups came from public high schools rather than otherwise. If they did not, however, the predominantly Negro college faculty tended to come from private denominational schools while the non-Negro college faculty sample tended to come from non-denominational private schools.

There was no discernable pattern of institutions attended at either the undergraduate or graduate level by either sample of faculty except for the fact that many more of the faculty from the predominantly-Negro college programs had attended Negro colleges at the undergraduate level. However, this number was smaller than expected: only 44 or less than 50% of the sample had received their degrees from one of these institutions. The entire sample of predominantly-Negro college faculty respondents had received undergraduate degrees from 60 different institutions of which 10 were professional schools of art. The school most attended was Langston University, with six graduates, while Alabama State College had five graduates teaching in these programs. This sample had received graduate degrees from 33 different institutions, with Teachers' College cited most often with five graduates.

The non-Negro college art faculty sample also was widely dispersed in terms of institutions attended. They'd received undergraduate degrees from 82 different institutions of which seven were professional schools of art. The University of Wisconsin led in attendance with seven graduates while the University of California at Los Angeles, the University of California at Berkeley, and Columbia University (including Teachers' College) followed with six graduates each. In attaining graduate degrees, these individuals had attended 39 different institutions of which three were professional schools of art. Columbia University (including Teachers' College) was most often named with 15 graduates while Yale University with 11 graduates was next. The University of California at Berkeley followed with six graduates and the University of Minnesota and Pennsylvania State University each had supplied five graduates.

When asked why they had attended the institutions from which they received their first degrees, the predominantly-Negro college faculty respondents cited "reputation for excellence" and "easy proximity" almost equally. "Reputation for excellence" was mentioned most often by the non-Negro college faculty sample, with "easy proximity" occurring much less frequently. The "availability of financial help" was cited frequently by both groups.

Approximately equal numbers from both samples pointed to "family support" as the major source of financial backing during their undergraduate years. Both groups were almost equal in listing "self-employment" as second in importance in terms of support. Only a relatively small percentage of either group (21% and 20%) had received scholarships or loans from their own undergraduate institutions and very few had received scholarships or loans from outside sources other than their families.

There was also little difference in how these two groups saw their undergraduate institution's art programs. Forty-six percent of the predominantly-Negro college faculty rated theirs as "of highest quality" while 54% of the non-Negro college faculty gave that rating to their alma maters. Thirty-nine percent of the predominantly-Negro college faculty saw their undergraduate programs as "medium in quality" versus 34% of the non-Negro college group. Only 5% of the first group and 3% of the second rated their alma maters as "poor in quality."

There was a significant difference relative to the amount of time spent on graduate study ($p < .01$). Fifty-eight percent of the non-Negro college faculty had spent 25 or more months of study in graduate institutions while only 28% of the predominantly-Negro College group had put in a similar amount of time. The largest number of predominantly-Negro college faculty members (30%) had studied from 12-18 months.

With respect to the highest level of degrees attained by the two samples, some differences could also be seen. Table 11 shows this distribution.

Table 11: Highest Degrees Attained

	None	Diploma	Bachelor's	Masters'	MFA	Doctorate
P-N C	2%	3%	37%	38%	14%	2%
N-N C	3%	1%	31%	26%	21%	16%

Approximately equal numbers of predominantly-Negro-college faculty were financing their graduate study by "self-employment,"

"savings or loans," and "scholarships, assistantships from the institution," while "self-employment" was by far the most important source of support during graduate study by the non-Negro College faculty. With this group, "scholarships and assistantships from the institution" was of secondary importance, and "savings or loans" of even lesser importance.

Significant differences were shown in statements of ambitions toward future degrees by these two samples. Only 9% of those who responded from the predominantly-Negro college faculty had no desire for a higher degree, while 61% of the non-Negro college faculty sample checked this category. These differences are shown in Table 12.

Table 12: Advanced Degrees Desired by Faculty Members

	MFA	Ph.D.	Ed.D.	None of These
P-N C	39%	26%	26%	9%
N-N C	7%	16%	15%	61%

When asked to cite the specialities in which the expected to pursue advanced degrees, if any, the predominantly-Negro college faculty cited "art education" as their first choice and "painting" second. "Art history" was mentioned only a few times. The non-Negro college faculty sample was equally divided between "art education" and "art history."

The predominantly-Negro college faculty evidenced a varied pattern of preferred institutions for their future graduate work, but Yale and Ohio State University were cited somewhat more frequently than others. With the non-Negro college faculty sample Yale, New York University, Pennsylvania State University, and Harvard were most often checked.

(11) Current Working Conditions of Respondents

a Income

Significant differences ($p < .01$) occurred when current salary ranges (9-10 months) were compared. As will be shown in Table 13, the non-Negro College sample respondents' salaries far exceeded the predominantly-Negro college sample.

Table 13: Current Salary Ranges of Faculty Samples

	Under \$5000	\$5000- 6999	\$7000- 8999	\$9000- 10,999	Over \$11,000
P-N C	11%	46%	26%	10%	7%
N-N C	6%	7%	32%	27%	33%

In terms of additional income from such sources as summer school teaching, consulting, lecturing, etc., the non-Negro college faculty respondents again exceeded the predominantly-Negro college group at the .01 level. Table 14 shows the obvious differences which prevailed.

Table 14: Additional Income from Lecturing, Consultation

	None	\$1 - \$499	\$500- \$999	\$1000- \$1999	\$2000- \$2999	\$3000- \$5000
P-N C	43%	8%	24%	19%	3%	2%
N-N C	16%	23%	14%	22%	15%	9%

b Teaching Load

The two groups of respondents did not differ significantly with respect to the number of semester hours of teaching assigned, although the predominantly-Negro college group tended to have loads clustering in the 10-12, 13-15, and 15-20 categories, while the non-Negro college faculty samples' cluster was toward the middle of the distribution, with more individuals citing 7-9 and 10-12 hours.

With respect to actual contact hours assigned, there were also no significant differences between the two groups. Both samples clustered in the 15-20 and 2-25 hours categories with 47% of the predominantly-Negro college faculty in these two cells and 51% of the non-Negro college faculty also present in the same cells. Very few of either group taught more than 25 contact hours.

c Size of Classes

The size of the lecture classes taught by the two groups differed with the predominantly-Negro college faculty more often teaching classes composed of 15-25 students or 25-45 students, but with the majority of students in the smaller classes. The

non-Negro college faculty also appeared to teach lecture classes in the same size categories more often than otherwise, but had more classes of "40-60" and "over 60" students.

Studio classes taught by the two groups differed significantly in size ($p < .01$). The predominantly-Negro college faculty taught smaller classes with 43% only 8 to 10 members, 23% having only 10 to 15 students and 27% having 15 to 25 students. The non-Negro college faculty respondents taught larger classes in general, with 77% having 15 to 25 students and the remainder of larger numbers.

d Kinds of Classes Taught

Both groups taught "Drawing," "Painting," "Ceramics," and "Design" classes more often than other types of studio courses. The two samples differed somewhat with respect to the kinds of lecture classes taught, however, since the predominantly-Negro college sample reported lecture classes as usually only "Appreciation" or "Art History," and the non-Negro college sample appeared to teach a wide variety of lecture classes with many names.

The predominantly-Negro college faculty tended to work with all four classes of undergraduate students at an equal rate. They taught few, if any, graduate students, which is not remarkable since there is at this time only one graduate program in art among these institutions (Howard University). The non-Negro college faculty sample, however, reported teaching students of all undergraduate classes as well as graduate students. There was no special clustering at any level among this group.

e Additional Duties

The non-Negro college faculty sample reported the performance of many different kinds of duties in addition to teaching. These responsibilities included administration, counseling, supervision, and committee work. The predominantly-Negro college faculty respondents' additional work, on the other hand, more often tended to be either counseling or committee work but rarely was of an administrative or supervisory nature.

(12) Perceived Status of Students

The predominantly-Negro college faculty tended to view their students mainly as "average" in academic ability, (73%), with relatively few rated as either "above average" (15%) or "below average" (12%). The non-Negro college faculty sample viewed their art, art history, and art education majors as "average" 65% of the time, "above average" 25% of the time, and "below average"

only 6% of the time. Neither sample saw their students as "poor."

The two samples differed significantly ($p < .01$), however, with respect to their views of the artistic abilities of their students. As Table 15 shows, the non-Negro college faculty rated their students' abilities higher than did the predominantly-Negro college faculty.

Table 15: Perceived Artistic Ability of Students as Compared With Students in other Institutions

	High	Above Av.	Average	Below Av.	Low
P-N C	0%	18%	50%	28%	3%
N-N C	16%	47%	30%	7%	0%

(13) Physical Facilities

Predominantly-Negro college faculty generally classified their office and studio facilities as either average or below average in quality, while the non-Negro college faculty sample rated their office facilities more often as either better than average or average. They tended to rate their studios, if they had them, also as either better than average or average.

When asked to list those facilities of their programs which they considered inadequate, the non-Negro college faculty sample pointed to such things as: (1) lack of departmental storage space, (2) lack of student storage space, (3) lack of sufficient art films, and (4) lack of lecture room space. The predominantly-Negro college sample, however, more often checked: (1) lack of departmental storage space, (2) lack of student storage space, (3) lack of equipment, (4) lack of student studio space, and (5) lack of filing facilities.

(14) Other Perceptions

The predominantly-Negro college faculty thought that 45% of their administrators viewed their art programs as important as other areas on campus, that 39% simply tolerated them as a service to teacher training and that only 16% highly valued them.

The non-Negro college faculty sample, on the other hand, thought that 48% of their administrators valued art as highly as any other area and that 33% valued art very highly. Only a minority of this group believed that their administrator merely tolerated their programs as a service to other areas.

Both groups, however, believed that their campuses could benefit by a much heavier stress on the arts but the predominantly-Negro college faculty thought that the need for increased stress on the arts on their campuses was more urgent than did the other sample. However, almost 50% of the predominantly-Negro college faculty sample doubted that this much-needed stress would be achieved on their campuses. Another 26% believed that such an increase was "unlikely," while only 25% thought this "highly possible" on their campuses.

Conversely, the non-Negro college sample was optimistic that a heavier stress on the arts in the future was a real possibility with 59% of the sample checking this response.

The predominantly-Negro college faculty members believed that their faculty colleagues would rate their art programs either as "above average" or "average" in status on their campuses. The non-Negro college faculty respondents thought that their art program had "extremely high status" among their colleagues on their home campuses more often than "above average status" or "average status." Both groups reported that their art programs were accorded about the same status by students on these campuses as that given them by their colleagues. Both groups also believed that their departmental status was likely to rise within the next five years. Few thought that their program's status would remain the same or decrease.

(15) Personal Professional Life

With respect to the number of years spent in college teaching, there were significant differences ($p < .01$) between the two samples. The non-Negro college faculty sample tended not to cluster in any particular cell, but the predominantly-Negro college faculty sample's distribution was bi-modal, with many fewer having experience in the middle ranges. Table 16 shows their responses.

Table 16: Number of Years In College Teaching

	2 or less	3-5	6-8	9-11	12-14	over 15
P-N C	34%	15%	6%	5%	15%	27%
N-N C	12%	15%	18%	15%	13%	27%

These two groups also differed somewhat with respect to the number of years spent in public school teaching prior to college

teaching, although not at a significant level. Sixty percent of the predominantly-Negro college faculty had taught in public schools, while only 44% of the non-Negro college faculty sample had had this kind of experience.

(16) Additional Professional Contributions

When asked how much additional income they'd gained during the past two years from such enterprises as painting, print-making, etc., there were significant differences ($p < .05$) between the two groups. Table 17 shows these frequencies.

Table 17: Additional Income During Two-Year Period From Creative Production

	None	\$1-499	\$500-999	\$1000-2999	\$3000-7500
P-N C	28%	40%	21%	10%	1%
N-N C	20%	28%	18%	16%	18%

The difference in income gained from writing, research, consultations, etc., over the past two years was also significant ($p < .01$). No predominantly-Negro college faculty member earned over \$500 from these sources while 18% of the non-Negro college faculty sample had earned at least this much. Some had earned as much as \$3000 during this period. Seventy-three percent of the predominantly-Negro college faculty sample had earned no money from these sources during the two-year period while 42% of the non-Negro College faculty sample earned none.

On the other hand, the predominantly-Negro college faculty members far exceeded the other group in time devoted to and kinds of non-curricula activities engaged in. These activities included such things as church-work, charity and fraternal work. The non-Negro college faculty was comparatively uninvolved in any of these.

a. Research projects, and Publishing

Few of either group had published many articles or papers during the past two years. Eighty-four percent of the predominantly-Negro college faculty members had published nothing during this period, while this figure was 64% with the non-Negro College faculty sample. Only 16% of the predominantly-Negro college faculty members had published one or more papers during this period and none had published more than four. Thirty-six percent of the non-Negro college faculty sample had published at least one and six individuals had published five or more papers

during this period.

When asked how many books they'd authored during their careers, 5% of the predominantly-Negro college group reported one or more but none reported more than three. Twenty-three percent of the non-Negro college faculty sample cited at least one book and several cited three or more. One individual reported five.

b. Exhibition Participation

Both groups had participated more actively in exhibitions over the past two years than they had in writing. Sixty-one percent of the non-Negro college faculty sample had participated in five or more exhibitions while 45% of the predominantly-Negro faculty group had participated at this level.

c. Research Proposals and Grants

Thirty-nine percent of the predominantly-Negro college group had submitted at least one research proposal over the past two years, while 55% of the non-Negro college sample had done so. There were significant differences between the two groups ($p < .01$) with respect to the number of projects actually funded. Table 18 shows their responses.

Table 18: Number of Projects Funded During Past Two Years

	0	1	2	3	4
P-N C	92%	7%	1%	0%	0%
N-N C	58%	20%	19%	1%	.05%

(17) Membership In Professional Organizations

When asked what professional art organizations these individuals belonged to, approximately 30% of the predominantly-Negro college faculty reported membership in the College Art Association versus 34% of the non-Negro college faculty sample. Thirty-one percent of the predominantly-Negro college faculty group belonged to the National Art Education Association while only 17% of the non-Negro college faculty sample reported such membership. Eight percent of the predominantly-Negro college faculty were members of the American Craftsmen's Council versus 14% of the other group. These three organizations represented the major memberships held by individuals of both groups.

The two groups were somewhat different with respect to the other types of professional organizations in which they held

membership. Thirty percent of the predominantly-Negro college faculty reported membership in the American Association of University Professors and a similar percentage also belonged to the National Education Association. While 30% of the non-Negro college faculty sample reported membership in the American Association of University Professors, only 6% belonged to the National Education Association.

(18) Journals Read

The two groups differed somewhat in terms of journals read regularly. Table 19 shows these differences.

Table 19: Art Journals Read Regularly (listed in order of frequency)

<u>P-N C</u>	<u>N-N C</u>
1. American Artist	1. Art News
2. School Arts	2. Art Bulletin
3. Art News	3. Crafts Horizon
	Art Forum
4. Crafts Horizon	4. Everyday Art
5. Design	5. Graphis
	Journal of Aesthetics and
	Art Criticism
	School Arts Magazine
6. Art Bulletin	6. Design
7. Arts and Activities	7. Design Quarterly
Journal of Art Education	
8. American Magazine of Art	8. Journal of Art Education
	Studies in Art Education
	Interiors
9. Graphis	9. Arts in America
10. Ceramics Monthly	10. Arts and Architecture

(19) Conferences Attended

The largest number of predominantly-Negro college faculty members reported attending the National Art Education Association conferences most often, with the College Art Association conferences second in popularity. With the non-Negro college faculty sample the situation was reversed with more attending College Art Association conferences and the second largest group attending National Art Education Association Conferences. A relatively large number of this group also attended American Craftsmen's Council meetings but none of the predominantly-Negro college faculty sample reported attendance.

When asked why they had not attended any of these conferences if this had been the case, the predominantly-Negro college faculty pointed to two major reasons: lack of time and lack of funds. The non-Negro college faculty, however, while citing lack of time and lack of funds frequently more often gave as a reason for non-attendance, "no interest in meetings."

(20) Additional Information From the Predominantly-Negro College Faculty

This faculty sample was asked some special questions which did not seem to be relevant to the non-Negro college faculty sample. These were contained in a separate section (F) which was not included with the materials sent to the other sample.

When asked to list the studio skills in which they had their greatest strength, these individuals tended to list these more often: (1) painting, (2) drawing, (3) sculpture, and (4) design.

When asked to list those which they'd like to develop to higher levels, they more often stated: (1) painting, (2) sculpture, (3) drawing and (4) graphics.

These individuals believe that their students are likely to have studio career opportunities in the future that they themselves haven't had. Twenty-eight percent thought this "appears likely" and 34% believed that "the future looks more optimistic." Approximately 60% of these faculty members reported that they were now counseling their students that such opportunities would develop.

Approximately 60% thought that their college would eventually have some non-Negroes as students (some already have, of course), approximately 12% felt that the percentage in their college would ultimately be about half Negro and half non-Negro, while approximately 8% believed that their college would remain entirely Negro.

When asked to list those cultural facilities which existed within a 30-mile radius of their campus, and to indicate whether or not they and their students could attend, most pointed to museums, art galleries, concert series and film series, and most also indicated that they could now attend these.

A question concerning the possibility of art shows in their immediate vicinity and whether they and their students were invited to participate also obtained an affirmative response. The majority indicated that both faculty and students were invited to participate regularly. Only a very small percentage indicated that they were never invited.

A question concerning surrounding communities' welcome of their college's involvement in cultural affairs drew a somewhat more mixed response, with 64% stating a definite "yes," 29% responding "they are not concerned one way or the other," and 7% answering "definitely not."

When asked whether non-Negroes from the surrounding area participate in their institutions' cultural activities, the responses were approximately equally divided between "a few do" and "many do." Again, approximately 7% responded "never."

Twenty-eight percent of the sample reported that there were Negro specialists within their region having talents and training which might be of assistance to their program's growth; 54% indicated similar non-Negro resource people and 18% denied any such specialists. Most felt that the non-Negro specialists might be approached in the near future. Only a few indicated that although some of these might wish to help, they would not be able to do so because of still-prevailing prejudices.

5. The Students

(1) General Background

Approximately 129 students from predominantly-Negro college art programs responded to the questionnaires while 73 students from non-Negro colleges also responded. Both samples received the same questionnaire (see appendix) but a few questions were especially designed for the predominantly-Negro college art students and were stamped "question does not apply to you" in the case of the non-Negro college art students.

(2) Sex and Race

Equal numbers of males and females responded to the questionnaires from the non-Negro college student sample, but the predominantly-Negro college student sample included somewhat more females than males (55% to 45%).

There were only a small number of non-Negro students who responded from the predominantly-Negro college programs and a similarly small number of non-Caucasian students who responded from the non-Negro college programs. It should therefore be possible to consider each sample fairly homogeneous with respect to race - a desirable condition for this study.

(3) Marital Status

There were more married students responding from the non-Negro college program sample (23%) than from the predominantly-

Negro college program sample (14%).

(4) Spouses and Families

Neither sample reported many children, if they were married, although three of the predominantly-Negro college students listed "five or more."

Both samples reported high percentages of spouses who had finished high school with the predominantly-Negro college student reporting a figure of 75% and the non-Negro college student reporting a figure of 100%. Sixty percent of the non-Negro college student spouses had earned a college or university degree and 44% of the predominantly-Negro college student spouses had done so.

The majority of both spouses held some kind of employment. There was little difference in this respect between the two samples.

(5) Parents

Significant differences ($p < .01$) were evident when the two groups' fathers were compared in terms of highest level of formal education achieved. As will be shown in Table 20, many more (31%) of the predominantly-Negro college students' fathers had obtained only an elementary school education. While 51% of the non-Negro college students' fathers had gone on to some kind of study beyond high-school, only 24% of the predominantly-Negro students' fathers were so described. Indeed, 60% of the latter group had less than a high school education.

Table 20: Educational Attainments of Fathers

	None	Elem.	H.S.	H.S. Grad.	Bus. or Trade Sch.	Some Coll.	Coll. Degree	Grad. Degree
P-N C	.007	31%	29%	16%	4%	7%	8%	9%
N-N C	00	13%	10%	19%	7%	15%	22%	14%

There were also significant differences between the two samples in terms of the amount of formal education achieved by their mothers. Fewer of the predominantly-Negro college students' mothers had achieved at least a high school degree (49% versus 74%) while many more of the non-Negro college students' mothers had gone on to attend college (40% versus 29%). Interestingly, however, similar percentages of both groups (6%) had attained a graduate or professional degree. The distribution is shown in

Table 21.

Table 21: Educational Attainments of Mothers

	Elem.	H.S.	H.S. Grad.	Bus. or Trade Sch.	Some Coll.	Coll. Degree	Grad. Degree
P-N C	26%	25%	17%	3%	13%	10%	6%
N-N C	3%	23%	27%	7%	13%	21%	6%

(6) Occupations of Parents

Interesting and significant differences were seen between the occupations of the fathers of the two groups of students. A very large percentage of the fathers of the predominantly-Negro college students' fathers held occupations described as either unskilled or semi-skilled (54%) while only 13% of the other samples' fathers were so classified. And, while 55% of the non-Negro college students' fathers held jobs in the semi-professional, managerial, or professional ranges, only 20% of the predominantly-Negro college students' fathers did. Table 22 shows this data.

Table 22: Occupations of Fathers

	1 ¹	2	3	4	5	6	7	8	9
P-N C	33%	21%	7%	16%	4%	6%	3%	6%	5%
N-N C	3%	10%	1%	18%	10%	13%	16%	16%	10%

The occupations of the mothers of the two samples were not significantly different, although there were more predominantly-Negro college students' mothers in the "laborer, farm worker, semi-skilled worker" category (16%) than from the other group (5%). Table 23 displays the distribution.

- | | |
|-------------------------------|--|
| 1: Laborer, un-skilled worker | 6: Semiprofessional, technical |
| 2: Semi-skilled worker | 7: Owner, partner, manager, small business |
| 3: Service Worker | 8: Profession requiring B.A., B.S. |
| 4: Skilled worker | 9: Profession requiring advanced degree |
| 5: Salesman, office worker | |

Table 23: Occupations of Mothers

	Housewife	Laborer, Unskilled	Skilled Worker	Saleswoman, Bookkeeper	Prof. Req. Bach.	Prof. Req. Grad.
P-N C	55%	16%	8%	9%	11%	0%
N-N C	60%	5%	5%	15%	12%	3%

(7) Geographical Backgrounds

When asked where they had spent most of their time prior to attending college, some differences appeared between the two samples, although not a significant level. More of the predominantly-Negro college student sample (23%) had lived on a farm or in a rural area than had the non-Negro college student (12%). The majority of both groups had come from cities and towns. No significant differences existed between the sample as to what size town or city they'd lived in, although a considerably larger percentage of predominantly-Negro college students had come from towns of less than 5,000 (17% versus 10%). There was a tendency with both samples to be less often from medium-sized towns of 10,000 to 50,000 inhabitants than from towns smaller than 10,000 or larger than 50,000. With both groups, the majority had come from cities of more than 50,000 in population (P-N C: 56% and N-N C: 62%).

The two samples, as might have been expected, came from different sections of the country, with 49% of the predominantly-Negro college students from the Southeast and 49% of the non-Negro college students from the Northeast. Table 24 shows this distribution.

Table 24: Place of Birth

	North East	South East	Mid West	Mid South	North West	South West
P-N C	15%	49%	4%	20%	2%	10%
N-N C	49%	1%	32%	1%	8%	7%

(8) Personal Motivations

The predominantly-Negro college students cited mothers more often, (35%), as most influential in their decision to attend college, while non-Negro college students cited fathers as most influential (34%). With the first group, fathers were second in

importance, and with the second, mothers held the second-most influential spot. Both groups, however, reported their high school teachers as most influential (38% and 39%) in their choice of a career in art. Mothers were the second most important influence toward a career in art with both groups.

There were no significant differences between the two samples in terms of the age at which they first realized a strong interest in art. The majority of both groups identified the age range of 6-11 years of age (P-N C: 49% and N-N C: 61%).

When asked what early contacts helped in the development of an interest in art, the predominantly-Negro college students more often cited "art works presented at school" (31% vs. 16%) while the non-Negro college student more often cited "contact with media at school" (32% vs. 26%). "Art works in the home" was cited as second in importance by the non-Negro college student, but was third in importance with the predominantly-Negro college group.

Both groups believed that their families were generally enthusiastic about their decisions to enter the art field (49% and 50%), or if not enthusiastic, appeared to have generally given ready approval. Only 6% of the predominantly-Negro college students' families were definitely unenthusiastic, with 2% of the non-Negro college students' families so described.

When asked whether fathers or mothers were most critical of their career choices, the predominantly-Negro college students indicated that their mothers tended to be more critical (50%) while the non-Negro college student indicated that their fathers had been more critical (55%).

(9) Career Choices

There were some differences between the two samples with respect to their career choices within the art field. Fairly large groups from both samples intended to become either elementary or secondary art teachers (28% and 24%). Thirty-one percent of the non-Negro college students intended to go on to graduate school and enter college teaching in a studio field while only 13% of the other sample had the same ambition. A larger percentage of the predominantly-Negro college sample (15% vs. 4%) wanted to become commercial artists after graduation. On the other hand, while 10% of the non-Negro college students expressed a desire to go on to graduate school and enter college teaching as an art historian, only 3% of the other sample expressed a similar ambition. The others from both samples expressed diverse ambitions such as to be "a painter, sculptor," "college art educator," etc.

Both samples were fairly equal in their response to the question of whether their career choices were the ones they would most like to pursue. Seventy-nine percent of the predominantly-Negro college students answered "yes" to this, while 81% of the other sample responded in the same manner.

(10) Educational Preparation

Both samples came from public secondary schools rather than otherwise. If not, 7% of the predominantly-Negro college students had attended private denominational schools and the 9% of the non-Negro college students had attended private non-denomination schools.

Both groups tended to come from large rather than small graduation classes. Twenty-eight percent of the predominantly-Negro college students' classes and 24% of the non-Negro college students' classes were of the 100-199 range, with 31% of the former and 55% of the latter coming from classes of 200 or more.

There were some differences between the two groups with respect to their ranks within their classes, but these were not significant. More of the non-Negro college students (81%) ranked within the top 25% of their class than did the predominantly-Negro college students (66%). More of the predominantly-Negro college group were in the middle 50% of their classes (32% versus 14%) but fewer were in the lowest 25% (2% versus 5%).

There were also no significant differences between the two groups with respect to the percentages of their graduation classes that went on to college. The predominantly-Negro college students reported that most of their class went on to college 23% of the time versus 32% of the time for the non-Negro college sample. Forty-one percent of the former and 47% of the latter reported that approximately half of their classes went on, while 34% of the predominantly-Negro college sample and 20% of the other group reported that only a small portion of their classes went on to college.

(11) Perceptions of Current Program

When asked why they chose the college they now attended, the replies of the two samples showed significant differences at the .01 level. The chief differences lay in "proximity" (the non-Negro college student cited this 31% of the time versus a citation of only 19% for the Predominantly-Negro College group), "availability of financial help", which was cited 32% of the time by the predominantly-Negro college students but only 19% of the time by the other sample, and "reputation for excellence" which was checked by 39% of the non-Negro college students versus 19%

of the predominantly-Negro college students.

In spite of the difference of response between the two groups with respect to "availability of financial help" as a reason for choosing their present college, an analysis of the means by which these two samples were actually financing their studies showed no significant differences. Both samples drew the major part of their support from their families (34% and 35%). There were some differences between the samples, however, in that the predominantly-Negro college student relied more heavily on scholarships and loans (34% versus 22%) while the non-Negro college student relied more often on "self-employment" (27% versus 22%).

The two groups showed significant differences ($p < .01$) when asked to rate their college in terms of its general academic program. As Table 25 shows, the predominantly-Negro college student tended to rate his college as more often of medium quality, or as mediocre, while the non-Negro college student tended to rate his more often as of the highest quality.

Table 25: Students' Ratings of Their Colleges' Academic Programs

	Highest Quality	Medium Quality	Mediocre	Poor
P-N C	16%	62%	18%	4%
N-N C	59%	38%	3%	0%

Significant differences ($p < .01$) also appeared when the two samples were asked to rate their art programs in terms of quality. Again, the non-Negro college student tended more often to rate his program as of the highest quality whereas the predominantly-Negro college student more often rated his as of medium quality. Table 26 shows these differences.

Table 26: Students' Ratings of Their Art Programs

	Highest Quality	Medium Quality	Mediocre	Poor
P-N C	19%	41%	26%	13%
N-N C	57%	41%	2%	0%

When asked to list which part of the art programs they considered highest and lowest in quality, there were no significant differences between the two samples in their replies. However,

there seemed to be some rather illogical disparities present in their answers. For example, when asked to name the areas which they considered highest in quality, both groups cited the studio areas first (P-N C: 42% and N-N C: 49%), the art history area second (P-N C: 28% and N-N C: 29%), and art education third (P-N C: 24% and N-N C: 17%). But when these samples were asked to cite which of the areas were lowest in quality, the predominantly-Negro college students' again listed the studio area most often (45%), while the non-Negro college students cited it second (34%). The predominantly-Negro college students cited art history next in frequency (27%) while the non-Negro college students reported it as third (21%). Art Education was cited third by the predominantly-Negro college students' (21%) but first by the non-Negro college students. These results are shown in Tables 27 and 28.

Table 27: Areas of Art Programs Considered Highest In Quality

	Studio	Art History	Art Education	Other
P-N C	42%	28%	24%	5%
N-N C	49%	29%	17%	4%

Table 28: Areas of Art Programs Considered Lowest In Quality

	Studio	Art History	Art Education	Other
P-N C	45%	27%	21%	6%
N-N C	34%	21%	36%	8%

It would seem from the above that both samples had some difficulties in maintaining decisions.

The two groups were asked to list the facilities of their art programs which they considered most inadequate. These are listed by order of inadequacy in Table 29.

Table 29: Inadequate Facilities in Art Programs

Predominantly-Negro Colleges	Non-Negro Colleges
1. Studio Space for Students	1. Student Storage Space
2. Student Storage Space	2. Studio Space for Students
3. Exhibition Space	3. Exhibition Space
4. Equipment	4. Lecture Room Space
5. Lack of art films	5. Art and Art Educ. Books
6. Lecture Room Space	

The two groups were asked in which studio areas they preferred to work. Table 30 shows that there were some minor and interesting differences between the two groups.

Table 30: Studio Areas Most Preferred

	Ptg.	Sculpture	Print Making	Drwng.	Ceramics	Weaving	Other
P-N C	35%	12%	8%	23%	15%	1%	.04
N-N C	27%	12%	15%	25%	9%	3%	8%

They were also asked to indicate which areas they disliked most. Again, there were some interesting differences. Table 31 shows this distribution. It was interesting to learn that both groups preferred painting most and weaving least.

Table 31: Studio Areas Most Disliked

	Ptg.	Sculpture	Print Making	Drwng.	Ceramics	Weaving	Other
P-N C	3%	9%	19%	10%	10%	40%	7%
N-N C	13%	17%	13%	13%	10%	29%	6%

(12) Other Information Relative to Programs

An interesting and significant difference ($p < .01$) was shown when the two groups were compared with respect to the number of hours per week they devoted to the study of art and outside preparation for art classes. As Table 32 shows, the predominantly-Negro college art student tended to spend much less time in study and preparation than did the non-Negro college art student. The predominantly-Negro college student sample's major cluster was in the "5-10" hour cell while the non-Negro college student sample's major cluster was in the "above 25 hour" cell.

Table 32: Number of Hours Spent in Study and Outside Preparation for Art Classes

	5-10	10-15	15-20	20-25	Above 25
P-N C	38%	24%	23%	8%	6%
N-N C	3%	27%	8%	22%	39%

The majority of students from both samples answered "yes" when asked whether there was a faculty member in their art program with whom they felt they could communicate when in need of assistance or information. However, more predominantly-Negro college students than non-Negro college students (73% vs. 57%) reported that some faculty member in their program had made a serious effort to counsel them in terms of career possibilities. If such counseling had taken place, however, approximately the same proportions of each sample (74% and 72%) stated that this had had a real effect on their career choices.

A significant difference ($p < .01$) emerged between the two samples' answers to the question "Do you feel that your art program is preparing you adequately for your future career?" As Table 33 will show, many more of the non-Negro college art students believed that their particular art programs were preparing them successfully for future careers.

Table 33: Assessment of Success of Preparation For Career

	Program Doing Excellent Job	Program Doing Acceptable Job	Weak In Some Respects	Preparation Is Poor
P-N C	13%	38%	36%	13%
N-N C	40%	34%	26%	0%

There were no significant differences between the two samples when they were asked how far from home they expected to look in seeking a job. Both groups exhibited a generally mobile attitude toward job-hunting, as will be shown in Table 34.

Table 34: Desired Employment Locations

	Home Town Only	Neigh- boring Region	Home State	Neighbor- ing States	Own Section of Country	Anywhere
P-N C	3%	12%	18%	15%	8%	45%
N-N C	6%	15%	19%	10%	18%	33%

(14) Professional Reading

The two groups of students were asked to indicate those professional journals they read most regularly. For this purpose, they were given a list of the better known journals thought to have relevance to the field of art. There were some differences in their responses as can be seen in Table 35. The journals are

reported in terms of frequency of citation for each group.

Table 35: Most Frequently Read Professional Journals

P-N C	N-N C
1. American Artist	1. Art News
1. Art News	2. Crafts Horizon
2. Art Bulletin	3. School Arts
3. Design	4. Art Bulletin
4. School Arts Magazine	5. Arts and Activities
5. Ceramics Monthly	5. Art Education Journal
6. Art Education Journal	6. American Artist
7. Arts Review	6. Interiors
8. Arts and Activities	7. Arts and Architecture
9. Graphis	8. Graphis
10. Everyday Art	9. Ceramics Monthly
	10. Art World

(15) Perceptions of Art's Status On Campus

When asked whether they believed their college administration regarded art as a valuable part of the overall college program, 46% of the predominantly-Negro college respondents believed that it did, 14% thought that art was regarded very highly by their administration, but 40% believed that art was merely tolerated as a service. Twenty-nine percent of the non-Negro college art students responded that their administration regarded art highly, 56% thought that art was regarded as highly as any other area on campus, and 16% felt that art was merely tolerated.

However, 42% of these same non-Negro college program students believed that their campuses would benefit by added stress on the arts and 41% believed that their campuses would benefit somewhat by an increased stress. In response to the same question, 77% of the predominantly-Negro college students believed that their campuses "would benefit enormously" by more stress on the arts, 21% thought that they "would benefit somewhat" and only 2% thought that their situation did not need any improvement.

They were next asked whether the students on their campuses were aware of the value of art. Only 7% of the predominantly-Negro college respondents and 12% of the other sample believed that most students were fully aware of its value. Forty-three percent of the non-Negro college respondents and 30% of the predominantly-Negro college sample thought that a considerable number were aware, while 53% of this sample and 38% of the other believed that only a small number were aware on their specific campuses.

(16) Attendance at Cultural Events

Both groups of students reported a fair number of cultural events such as professional art shows, faculty and student art shows, theatrical productions, and professional concerts on their campuses. They were questioned as to which of these events they regularly attended. The responses showed that the groups differed somewhat with more of the non-Negro college art students attending professional and faculty art shows, but more of the predominantly-Negro college students attending student art shows, theatrical productions and musical concerts.

More of the non-Negro college students (40%) than predominantly-Negro college students (11%) believed that the communities within the immediate vicinity of their campuses were interested in promoting activities concerned with the arts. In fact, an additional 24% of these non-Negro college art students added that their communities were "highly interested." The predominantly-Negro college respondents were inclined to believe that their communities were either "about average" (46%) or "uninterested in the arts" (27%).

Fifty-five percent of the non-Negro college students reported that these communities "sometimes attempt to involve students," that 14% of them "usually attempt to involve students," and that 10% "always seek to involve students." The predominantly-Negro colleges appear to be located in communities with varying attitudes toward this, however, because while they reported that 16% "always seek to involve students," and 20% "usually attempt to involve students," they also reported that 27% "only sometime attempt" such involvement or that 33% "rarely attempt" to involve them.

Even if the attempt were made, however, both groups admitted that they only "sometimes" participated. This answer was reported by 40% of the predominantly-Negro college students and 46% of the other sample. However, 28% of the predominantly-Negro college sample reported that they "almost always" participated while only 2% of the non-Negro college student responded at this level. Further, some 39% of the non-Negro college student admitted that they "almost never" participated versus only 20% of the other sample.

(17) Participation in Professional Activities

Both groups were asked whether or not they had participated in art exhibitions off-campus. The two groups were very similar in their responses in that 46% of the predominantly-Negro college sample and 44% of the non-Negro college sample had participated. Nine individuals from the non-Negro college sample reported winning prizes at such exhibitions while only two of the other sample

reported such prizes.

Both groups were also questioned as to attendance at professional conferences. Very few of either sample reported such attendance. A few from both samples had attended College Art Association conferences, and a few more of the non-Negro college art student sample had attended regional and national conferences of the National Art Education Association. However, only one of the predominantly-Negro college students reported attending an NAEA conference. Some of this sample had attended conferences of the National Conference of Artists (an organization devoted to the encouragement of the Negro artist), and a few from both samples had attended meetings of the National Education Association. By and large, however, conference-attendance was almost non-existent with both of these groups.

(18) Questions Posed Only to Predominantly-Negro College Students

The predominantly-Negro college respondents were asked whether they felt that their career aspirations were limited because of race. Sixty-eight percent of them answered "no", 29% answered "yes" and 3% responded that they felt so "to a degree." But the greatest percent, (96%), believed that wider opportunities now exist that might have been impossible even five years ago. And 64% of these respondents reported that this feeling of wider opportunities has affected their career planning.

Forty-six percent of this sample reported that their college was attempting to provide them with helpful career advice and 28% reported that their college had been helpful in guiding their selection of a graduate school.

Since many of them evidenced plans for graduate school, they were asked to indicate how this was to be financed. The largest group replied that they would rely heavily on self-employment or savings, another large group expected family assistance and the third largest cited loans from private or governmental sources. A relatively small number expected to rely on either scholarships or assistantships.

Twelve percent of these individuals expected to attend graduate school at a Negro institution, but the remainder expected to attend a non-Negro university. Those who intended to enroll at a non-Negro institution were asked whether they believed that they would be as well prepared as other graduate students whom they would meet in this graduate school. Fifty-nine percent of them replied that they expected to be as well prepared.

6. Departments

The responses showed that 35 of the predominantly-Negro degree-granting institutions offered art or art education majors. These will be listed later. Almost all of the other institutions offered some kind of art as a service to major areas such as elementary education. Many required all students in the college to take a course or courses in art as a prerequisite to graduation. A few that did not offer a major in art or art education managed to offer a minor (usually of 18 semester hours). Most of the non-major institutions hired only one instructor and usually gave him a rather low academic rank. Some colleges hired only part-time art instructors.

Some exceptions to this rule existed, however. These were usually the institutions offering the minors. Some of these hired several instructors and appeared to regard their contribution as highly as instructors in major academic areas. Several of these institutions evidenced plans to increase their offerings to a major status within the next few years.

(1) Degrees Possessed By Faculty Members

The two samples of programs were queried as to the numbers and kinds of degrees possessed by their faculty. Their responses are shown in Table 35. As can be seen, there were many more doctorates reported in the non-Negro college programs than in the predominantly-Negro college programs. Similarly, there were many more individuals from the predominantly-Negro college sample who held only bachelors' degrees. These departmental responses should be compared with those obtained directly from the faculty sample themselves (See Table 11).

Table 36: Reported Distribution of Degrees in Faculties

	Doctorate	MFA	MA, MS	Bachelor	Other
P-N C	4%	23%	42%	27%	4%
N-N C	25%	28%	36%	8%	3%

(2) Student-Enrollment

The two samples also differed considerably with respect to the numbers of students of all categories taking courses in their programs. The predominantly-Negro college programs cited a mean figure of 214.3 students, while the non-Negro college programs reported a mean of 543.7 students.

The non-Negro college art sample indicated that approximately 25% of their students represented majors from other areas,

while the predominantly-Negro college sample reported that 53% of their students were from other areas.

The respondents were asked to estimate the percentage of students from other areas who were taking courses in their programs as outside electives. The predominantly-Negro college sample reported a figure of 20% while the non-Negro college sample cited 30%. When asked to estimate the percentage of outside students taking work in their programs as a part of a definite requirement, the predominantly-Negro college sample reported a figure of 53% and the non-Negro college sample, 25%. It can be seen from adding the figures given by the samples in response to the two separate questions that the predominantly-Negro college programs do not appear to be quite certain as to exactly how many of their students come from outside areas. Fifty-three percent and 20% total 73%, rather than the 53% cited in response to the previous question. However, it seems likely that 73% represents a more accurate estimate of outside majors taking classes in these programs.

Introductory survey courses in art history or art appreciation offered by the predominantly-Negro college programs were most often described as a kind of "historical survey," with very few of a "topical, non-historical" type. The non-Negro college programs, however, appeared to offer a "topical, non-historical" type of introductory course as often as they offered a "historical-survey" type. The predominantly-Negro college sample reported that these introductory classes averaged about 64 students while the non-Negro college sample reported that their classes averaged approximately 184 students. Most of these classes were reported by both samples to be of a "lecture/demonstration" type rather than a "lecture/studio" type.

(3) Summer Programs

Those predominantly-Negro college programs that offered summer work enrolled a mean of 68 students in all their classes, while the non-Negro college programs offering summer programs reported a mean enrollment of 302 students. To teach these students, the predominantly-Negro college programs employed a mean of 1.5 instructors while the non-Negro college programs employed a mean of 10.5 instructors. Few outside faculty were employed to teach in these summer sessions at the predominantly-Negro colleges, while a considerable number were employed by the non-Negro college programs.

(4) Information Relative to Library Collections

When asked to give the approximate number of art books in their institution's collections, the predominantly-Negro colleges

listed numbers ranging from a low of 15 to a high of 10,487. The mean figure was 1258. For 17 of the non-Negro college programs for whom we had estimates of art book holdings, the mean figure was 28,342 (range: 3,000-90,000).

The predominantly-Negro college's budgets for the purchase of new books, when reported, averaged about \$500.00. The non-Negro colleges' art book budget, when reported, averaged \$14,442. As can be seen, a most significant differential exists between the two samples. The predominantly-Negro college programs reported that most of this money came from the institution's own budget, with only occasional outside gifts and grants. The non-Negro college programs reported a mean figure of 80% as coming from their own institutional budgets with the remainder coming from outside sources.

Both samples were asked whether or not they subscribed to the Art Index, a factor which has been considered by many experts to be most significant. Sixty-four of the predominantly-Negro college sample respondents indicated that they subscribed. All of the non-Negro college sample that responded indicated that they held subscriptions.

Both samples were asked to check those professionally-oriented periodicals subscribed to by their libraries. Several pages of periodicals were listed for this purpose. Table 37 shows the results from the two samples.

Table 37: Leading Professional Journals Subscribed To By Libraries of Both Samples

P-N C	N-N C
1. American Artist	1. Art News
2. School Arts	2. Arts in America
3. Crafts Horizon	2. Art Bulletin
4. Art News	2. Architectural Forum
5. Art Bulletin	2. Arts
6. Arts	2. College Art Journal
6. Arts and Activities	3. Crafts Horizon
7. Art Education Journal	3. Gazette des Beaux Arts
8. Arts in America	3. Graphis
9. Art Quarterly	3. Journal of Aesthetics and Art Criticism
10. Architectural Record	3. Apollo
	3. American Artist
	3. Architectural Record
	3. Architectural Reviews
	3. Gazette des Beaux Arts
	3. School Arts

(5) Slide Collections

Most of the slides reported by both samples were of two kinds - 2" x 2" black and white slides and 2" x 2" color slides, so mean figures were calculated for each sample. The results showed that the predominantly-Negro college sample owned a mean of 823 2" x 2" black and white slides while the non-Negro college sample owned a mean of 13,333. Similarly, the predominantly-Negro college sample owned a mean of 1537 2" x 2" color slides while the non-Negro college sample reported a mean of 16,437. Needless to say, these differences were highly significant.

The annual expenditure for these slides also differed enormously between the two samples. The predominantly-Negro college sample reported a mean figure of \$376 (range: \$00 to \$2500), while the non-Negro college sample reported a mean of \$3316 (range: \$900-\$8000). The predominantly-Negro college sample reported that they added a mean of 221 slides to their collection annually (range: 0 - 800) while the non-Negro college sample reported a mean of 3485 per year, and a range of 500-10,000.

(6) Films

When queried as to whether they were permitted to purchase art films, 40% of the predominantly-Negro college sample respondents indicated that they could do so, while 50% of the non-Negro college sample replied in the affirmative. Neither group reported many purchases, however. Almost none of the predominantly-Negro college sample reported ownership of such films although one exception owned 25.

Most of both sample, however, were allowed to rent such films. The predominantly-Negro college sample reported that they rented a mean of 16 films during the past year while the non-Negro college sample stated a mean of 18 films rented.

(7) Reproductions

Forty-six percent of those responding from the predominantly-Negro college programs reported that they maintained a collection of photographs and reproductions. Those who had such collections reported a mean of 1158 units. Almost all of the non-Negro college sample responding to the questions indicated that they maintained such a collection. These respondents reported a mean of 17,979 units. The predominantly-Negro colleges could rarely spend over \$50 a year to add to their collections, while the non-Negro college respondents reported an annual mean expenditure of over \$1000.

(8) Galleries and Museums

Although the questionnaire included a question relative to galleries and museums at these institutions, the information that came in was rather sparse - probably so because very few of the predominantly Negro colleges have such facilities. Twelve "spaces" (not necessarily buildings) were claimed with an average footage of 1458 square feet. Few of these appeared to have much storage space, workshops, etc., and rarely included a director or curator. Most often there was a faculty member listed as part-time director of the gallery. Money for supplies, postage and freight seemed to be almost non-existent.

The collections of these facilities, where they existed, appeared to consist largely of contemporary paintings, sculpture, etc., some drawings, decorative arts, and prints. Some of these institutions, however, appear to have rather extensive holdings of African art and artifacts. Most of their collections were gained through gifts, with only a few reporting a large percentage gained through purchase.

The respondents were asked to rank the leading needs for their galleries and museums, and a compilation of the results of this ranking appears in Table 38. It will be compared with a similar ranking made by respondents from the non-Negro college sample, although the very substantial differences between these two samples in terms of such facilities makes such a comparison somewhat invalid.

Table 38: Ranking of Needs of Museum or Gallery

P-N C	N-N C
1. Additional personnel	1. Exhibition space
2. Exhibition space	2. Additional personnel
3. New acquisitions	3. Storage space
3. Storage space	4. New acquisitions
4. Lecture room or auditorium	5. Office space
5. Temporary Loan exhibitions	

(9) Studio Facilities of Programs

Respondents from both samples were asked to rate the various studio facilities of their programs as to completeness and adequacy of equipment. Each area's equipment was rated as "superior," "above average," "below average," or "inadequate." For our purposes, a "superior" rating was scored as a "4", an "above average" rating was scored as a "3," a "below average" rating was scored as a "2", and an "inadequate" rating was awarded a score of "1."

Table 39 shows each sample's mean response for each item. As the table makes clear, a rather surprising finding was apparent when the results were in. It had been assumed that most predominantly-Negro college art programs would show scores within the "1 - 2" range, thus indicating below average or inadequate equipment. Clearly, this proved to be the case. However, it had not been expected that the respondents from the non-Negro college programs would also establish mean scores for most of their facilities within the same general range, thus indicating that they, too, were not as well equipped as they would wish to be. Only in a few cases did their mean ratings hit the "above average" range, and the majority of their ratings were much lower. Nevertheless, they seem to be somewhat better equipped with most items in all areas than were the respondents from the predominantly-Negro college programs who seem to be inadequately equipped with almost every item in every area.

Table 39: Respondents' Ratings of Studio Facilities and Equipment.

Note: 4.0 - superior
3.0 - above average
2.0 - below average
1.0 - inadequate

	P-N C	N-N C
1. Area: Painting		
a. laboratory space	1.7	2.1
b. lighting	2.1	2.6
c. easels	2.0	2.8
d. tack-board space	1.7	2.6
e. dept'l. storage	1.3	2.0
f. student storage	1.6	1.7
2. Area: Sculpture		
a. wood work area	1.3	1.7
b. plaster work area	1.5	2.0
c. metal work area	1.2	2.7
d. clay work area	1.9	1.8
e. lighting	2.1	3.0
f. hand tools	1.1	2.0
g. power tools	1.5	2.5
h. foundry equipment	1.4	2.4
i. welding equipment	1.1	2.8
j. dept'l. storage	1.4	1.6
k. student storage	1.5	1.7
l. tack-board space	1.5	2.1

3.	Industrial Design		
a.	laboratory space	2.5	2.0
b.	lighting	2.0	2.5
c.	drafting tables	2.3	2.5
d.	hand tools	1.6	3.0
e.	power tools	1.8	2.5
f.	welding equipment	1.6	3.0
g.	casting/molding equip.	1.5	1.6
h.	gas outlets	1.5	1.6
i.	heavy duty electric outlets	2.0	1.6
j.	tack-board space	1.8	3.0
k.	inventory of supplies	2.3	3.3
l.	tool storage facilities	2.0	3.3
m.	material/supply storage facilities	1.8	3.0
n.	student storage space	1.3	1.6
4.	Commercial Art		
a.	laboratory space	1.7	2.3
b.	lighting	2.0	2.6
c.	tables	2.0	2.6
d.	light tables	1.4	2.5
e.	air-brush equipment	1.8	2.6
f.	letterpresses, proof-presses	1.1	2.7
g.	type-fonts	1.0	2.2
h.	cameras	1.6	2.6
i.	spot and flood lights	1.7	2.5
j.	dark rooms with equipment	2.0	2.8
k.	dry mounting presses	1.8	2.5
l.	dept'l. storage	1.4	2.0
m.	student storage	1.2	2.0
n.	tack-board space	1.6	2.6
5.	Graphic Arts		
a.	etching press	1.9	3.1
b.	lithographic press	1.8	3.0
c.	combination press	1.9	3.0
d.	limestones	1.4	2.8
e.	silk screen frames	2.0	2.3
f.	etching area	1.4	2.7
g.	adequate ventilation	2.0	2.5
h.	special supplies: ink, copper, zinc, etc.	1.5	2.8
i.	equipment such as brayers, gouges, squeegees, etc.	1.1	2.5
j.	dept'l. storage	1.6	2.1
k.	student storage	1.4	2.0

1. tack-board space	1.3	2.2
6. Ceramics		
a. laboratory space	2.1	2.2
b. kick-wheels	2.3	2.7
c. power wheels	1.8	2.7
d. pugging mill	1.6	2.7
e. dry room or dry box	1.7	2.4
f. damp room or damp box	1.7	2.4
g. kilns	2.3	2.5
h. glazing area	1.7	2.8
i. facilities for mixing glaze	1.5	2.8
j. dept'l. storage	1.3	2.0
k. student storage	1.6	2.0
l. tack-board space	1.5	2.0
7. Jewelry		
a. laboratory space	1.3	2.2
b. gas and air outlets	1.7	2.8
c. centrifuge	1.4	2.6
d. hand tools	1.6	3.0
e. power tools	1.5	3.0
f. enameling kilns	1.8	2.8
g. supplies/materials	2.0	2.6
h. dept'l. storage	1.5	2.3
i. student storage	1.5	2.0
j. tack-board space	1.4	2.7
8. Textiles		
a. laboratory space	1.4	2.1
b. four-harness looms	2.1	2.6
c. six, eight, or twelve-harness looms	2.0	2.5
d. rug-hooking frames	1.7	2.2
e. silk-screen printing	2.0	2.5
f. dyeing facilities	1.6	1.8
g. drying facilities	1.4	2.2
h. supplies, including yarn, etc.	1.9	2.8
i. dept'l. storage	1.5	2.5
j. student storage	1.5	2.0
k. tack-board space	1.3	2.4
9. Art Education		
a. laboratory space	2.1	2.8
b. access to obs. of elem. classes	2.0	3.0
c. access to obs. of jr. h.s. classes	2.7	2.8

d. access to obs. of sr. h.s. classes	2.1	2.8
e. special childrens' classes offered by dept.	1.6	3.0
f. opp. for student partic. with children before student-teaching exp.	2.0	2.7
g. dept'l. storage	1.6	2.4
h. student storage	1.5	2.4
i. tack-board space	1.4	2.4

(10) Predominantly-Negro Colleges Offering Majors in Art or Art Education

As has already been mentioned, 35 institutions are currently offering majors in either art or art education or both. The names of these institutions, the numbers of graduates they produced in 1964-65 and the number of faculty members employed in the art programs (where this information has been available) are shown in Table 40.

Table 40: Predominantly Negro College Art and Art Education Programs Offering Majors

Institution	No. Graduates (1965)	No. Faculty
1. Alabama State College	3	5
2. Arkansas A & M College	4	2
3. Philander Smith College	0	3
4. Delaware State College	0	2
5. Howard University	13	9
6. Florida A & M University	9	5
7. Clark College	2	2
8. Morris Brown (in conjunction with Spelman)	n.a. ¹	1
9. Savannah State College	2	3
10. Spelman College (in conjunction with Morris Brown)	3	4
11. Dillard University	n.a.	2
12. Grambling College	8	4
13. Southern University, Baton Rouge	15	10
14. Southern University, New Orleans	0	3
15. Xavier University	2	5
16. Maryland State College	3	3

¹not available

	No. Graduates	No. Faculty
17. Morgan State College	12	5
18. Jackson State College	5	4
19. Mississippi Valley State College	1	4
20. Lincoln University, (Missouri)	8	3
21. Elizabeth City State College	1	3
22. North Carolina A & T College	5	4
23. North Carolina State College	4	n.a.
24. Central State University	4	2
25. Langston University	5	2
26. Cheyney State College	n.a.	n.a.
27. Allen University (in conjunction with Benedict College)	4	3
28. Benedict College (in conjunction with Allen University)	n.a.	2
29. Claflin College	4	1
30. Fisk University	6	3
31. Tennessee A & I College	n.a.	2
32. Jarvis Christian College	1	2
33. Texas Southern University	6	4
34. Hampton Institute	8	6
35. Virginia State College	3	4
Total:	141	117

(11) Art and Art Education Graduates

The number of graduates appearing on the table came from a combination of two sources: (1) direct report by the programs on their responses to this study, and, when no responses were available, (2) reports submitted by the institutions to the U.S. Department of Health, Education, and Welfare (9). The total shown for the list of predominantly-Negro college major programs is 141. A completely reliable break-down of this number in terms of students who majored in art education versus students who majored in art cannot be made, but it seems safe to state that the proportion should be weighted very heavily in favor of art education (the clearest estimate we can obtain is that approximately 12% or seventeen individuals received degrees in an area of art other than art education). In terms of averages, these figures show that each of the 35 major programs graduated a mean of 4.0 students.

These figures can be compared to the numbers of art and art education graduates produced during the previous year by the sample of non-Negro college art programs. The most complete figures that can be obtained for the entire sample was published by the U.S. Department of Health, Education and Welfare and concerns the 1963-64

period (29). This report shows a total of 438 graduates of these institutions in art education and 1664 graduates in art. These figures total 2102 graduates from both areas, and show that for this sample, the proportion of art education majors to art majors is in a negative direction to that indicated by the predominantly-Negro college programs. Thus, only 20% of the total were art education majors. This figure is probably low, however, since in many institutions, art majors qualified to teach may nevertheless be graduated with a B.A. in art rather than in education. Nevertheless, this difference is indicative of an overall shift of emphasis on the part of these programs as compared to the predominantly-Negro colleges.

(12) Faculty in Major Programs in the Predominantly-Negro Colleges

As shown in Table 40, the total number of faculty teaching in major programs in predominantly-Negro colleges (minus the faculty in the two programs for which no figures could be obtained) is 117. Thus there is a mean of 3.5 instructors per institution.

These instructors number some 14 full professors, 17 associate professors, 37 assistant professors, 34 instructors, and 8 lecturers. The ranks of the remaining faculty members cannot be determined since some institutions do not list ranks. These individuals hold as highest degrees, 7 doctorates, 30 Master of Fine Arts degrees, 56 Master of Arts or Master of Science degrees, 20 Bachelor of Fine Arts or Bachelor of Arts or Science degrees, and 4 foreign degrees. Again, a few of these individuals' degrees cannot be identified from the available sources.

(13) Major Requirements in Terms of Semester Hours of Art

The mean semester hour requirements of these major programs, in terms of semester hours, was analyzed in two ways. Most of these predominantly-Negro college art programs have only one program (generally art education) and thus only one requirement in terms of semester hours. A few, however, offer a studio-centered program as well and these generally require more in the way of semester hours of art courses on the part of their students. Means were determined for both kinds of majors. For the first (the art education majors), the mean semester hour requirement in art was 41.1 hours. For the second group (a total of 11 such programs were discovered), the mean semester hour requirement in art was 56.2 hours.

This can be compared with similar programs in the non-Negro colleges. For the art education sequence at these institutions, the mean semester hour requirement was 53.7 hours and for the studio-programs, the mean requirement was 66.7 hours. It can be seen that both of these means are considerably higher than those

required for the predominantly-Negro college sample.

No such differences could be found in the requirement of art history as a part of the larger sequence. Most programs required at least 6 semester hours, and many required substantially more, but there were no consistent patterns visible between the two samples.

There were differences shown with respect to the areas of major concentration in the arts offered by the two samples. The non-Negro college programs tended to offer several kinds of specialities in which a student might major: painting, ceramics, graphic arts, sculpture, and art education. A few of the predominantly Negro college programs also offered painting, commercial art, and sometimes graphic arts, but most offered only art education.

As a result, most of the art curricula in these major programs were very broad. They usually provided the student with a wide variety of experiences in areas such as drawing, painting, the crafts, ceramics, and design. Sculpture, graphics, weaving, and jewelry were more infrequently offered and if they were, consisted of one or two courses at most. If the student had any opportunity to probe into one area in any depth, this usually tended to be in drawing or painting only. Courses such as marionette-making or puppetry turned up a surprising number of times in these curricula, perhaps to the detriment of other possibilities for the student.

The exceptions to these very broad programs were the few which allowed for studio majors instead of a major in art education. In these few, there was much more of an opportunity to pursue subjects in some depth, although the choices for such pursuit seemed limited (probably because of the small number of instructors available at any one such program). Even in these programs, drawing and painting were over-emphasized as major options.

(14) Other Special Information

The predominantly-Negro college sample was asked some additional questions not put to the non-Negro college sample. These related mainly to various aspects of these colleges' existence as predominantly-Negro institutions.

When asked whether they believed that their colleges would continue to serve Negroes entirely or would ultimately change to some different proportion of Negroes and non-Negroes, 70% of the respondents replied that they expected their institutions to serve some non-Negroes in the future, but only 26% believed that their colleges would ultimately serve 50% non-Negroes. Sixty-six percent of the respondents to this question indicated that there

were already some non-Negroes in attendance at their institutions.

The departmental respondents were asked whether there were any graduates from the prior year who had been qualified to teach, and who had attempted to find employment as teachers, but had not been able to do so. Only two respondents replied that this had occurred. When asked how many of their recent teacher-trainee graduates had been dismissed from teaching positions because of integration, only one respondent replied that he knew of any such cases.

Twenty-two of the respondents indicated that they were now able to provide some form of integrated student-teaching experiences for their present teacher-trainee group. Of those respondents who do not yet have such integrated student-teaching experiences, 65% indicated that they were attempting to develop them.

When asked whether they believed that students' attitudes were being directly influenced by recent events such as teacher-dismissals or difficulties in finding teaching-employment because of integration activities, 81% replied that they were not.

The respondents were asked to indicate if there were such facilities as museums, art galleries, concert series, and theatrical series available within a 30-mile radius of the campus. A large percentage of the respondents indicated that there were such facilities and that in most cases they and their students could attend. A few, however, replied that the local situation still prevented attendance at many of these events. When asked whether they and their students were invited to participate in art shows sponsored by groups in their institution's vicinity, the larger percentage of replies were again in the affirmative. A small percentage (6%), however, indicated that they were never invited to participate.

Sixty-one percent of the respondents reported that a few non-Negroes from their surrounding region currently participate in their institution's cultural activities. Thirty-nine percent of the respondents reported that many non-Negroes participate.

The respondents were asked whether they regularly brought in resource-people from outside their immediate region to provide extra experiences for their students and they were approximately equally divided in their replies between "sometimes," "very frequently", and "we would like to but haven't been able to."

The respondents were asked to categorize the resource-specialists they had brought to their schools. Their responses indicated that the following specialists had been brought in (listed in order of frequency): (1) art educators, (2) painters, (3) sculptors,

(4) print-makers, (5) commercial artists, (6) designers, and (7) craftsmen.

They were next asked to list their order of preferences should it become possible to bring in more such specialists to their campuses for short periods. Their replies are listed in order of preference: (1) painters, (2) art educators, (3) art historians, (4) sculptors, (5) print-makers, (6) craftsmen, (7) commercial artists, (8) designers, and (9) photographers.

Finally, they were asked whether their college was currently participating in a reciprocal arrangement with another, similar to that entered upon between Stillman College and Indiana University. Some of the combinations listed were: Delaware State College and the University of Delaware, Hampton Institute and Cornell University, Texas Christian University and Jarvis Christian College, and Arkansas A M and N College and the University of Arkansas, Paine College and the University of Georgia, Tougaloo and Brown University, Southern University, Baton Rouge, and both Tulane University and the University of Illinois, Florida A & M University and Florida State University, and Bethune-Cookman College and the Association of Mid-Florida Colleges (Stetson University, Florida Presbyterian College, Florida Southern College and Rollins College). It also is known that Texas Southern University and The University of Wisconsin share a cooperative agreement. Two institutions, Grambling College and Xavier University, indicated that there were tentative plans afoot for some such future agreement and two or three, including Maryland State College and Bennett College, expressed a wish to enter into such a cooperative agreement but stated that they had no partners for such an enterprise as yet.

IV - DISCUSSION

While there were many kinds of information produced by the responses to the different questionnaires in this study, the import of what has been learned cannot be adequately understood until these individual pieces are put together into a more complete form. That is the function of this chapter -- to attempt to identify the most meaningful data already uncovered and to assemble it into a structure which hopefully may shed a clearer light on the problem of this study: the reasons why the college-trained Negro-American is currently contributing so little to the art-life of this nation.

Although the plan of this chapter is to consider separately the most important data obtained from each of the four questionnaires, these discussions will utilize any parts of any parts of the other questionnaires which may provide additional insight into the matter under discussion.

1. The Administration of the Predominantly-Negro Colleges

The value placed on any specific program by the administration on any campus is important to the growth and development of that program. This is especially so in the predominantly-Negro colleges where the administrations constantly face the difficult task of attempting to do the most that they can with limited funds, facilities, and personnel.

The question of whether or not these limited funds should be spent in any substantial amount on the development of an art program is one which probably haunts most of these administrators. They probably find it easy to rationalize less support for these programs in order to give more to other areas which not only have more prestige but afford clearer economic opportunities for the young person who majors in them.

This is not written to excuse the administrators for their lack of support for these programs -- for, as the discussion will attempt to show, they have not been adequately supported -- but rather to view the situation in the light of reality.

The responses to the administrative questionnaire indicates that these individuals vary considerably in what they say about their support for these programs. Some 35% expressed a high regard for their programs while 39% frankly admitted that they regard their art programs only as a service to other areas.

It is interesting that this figure of 39% is the same as the percentage of faculty who, in their part of the study, reported that their administrators regarded their programs only as services.

This level of agreement suggests that these administrators spoke frankly. However, one might question the frankness of those 35% of the administrative sample who reported that they believe art to be a very important aspect of their program on the basis of the fact that only 16% of the faculty sample reported such supportive administrators.

In order to reach a clear assessment of the value most administrators actually place on their art programs, there is another source to which we can turn -- the faculty ranks actually accorded to the art faculty in these programs. When the administrators were asked to list the total numbers and ranks of all faculty in their colleges, the percentages established from their figures for each rank were: 20% professors, 17% associate professors, 26% assistant professors, 29% instructors and 8% lecturers or "others." However, our sample of art faculty classified themselves as: 3% professors, 18% associate professors, 29% assistant professors, 40% instructors and 9% lecturers or "others." Unless our faculty sample was badly skewed, a comparison between the two reports seems to indicate that the art programs are being staffed at less than average rank. Even at the institutions where art is taught as a major subject and therefore presumably enjoys a relatively high status with the administration, the ranks of the art faculty seem somewhat lower than average: 13% professors, 15% associate professors, 33% assistant professors, 30% instructors, and 7% lecturers or "others." These figures, unlike those from the faculty questionnaires, are not sampling estimates.

These two clues appear to this investigator to indicate that art programs enjoy a lower status than perhaps was indicated by the administrators themselves. That such a lack of value on the part of these highly influential individuals can make a great deal of difference in what happens to the art program and hence, to the student, can be readily seen from a comment made by one faculty respondent who will remain anonymous, "The program as it appears today is a hodge-podge of whatever the administrator could or pretended to understand I wonder why administrators employ persons to do a job and then dare them to do it?"

We would like to be optimistic about the future of these programs since 44% of these administrators indicated definite plans for strengthening their art programs and most of the others stated that they were thinking in that direction. However, realism forces us to suggest that we wait until we see these plans translated into actuality.

If this remark seems unduly pessimistic, we need only remind the reader that 50% of the predominantly-Negro college art faculty sample expressed doubt that much improvement would be made and approximately 25% of the others believed that improvement was "unlikely."

2. The Faculty of the Predominantly-Negro College Art Programs

The ensuing discussion will attempt to characterize the group of predominantly-Negro college art faculty as its shape has emerged from the figures given in the preceding chapter, and to show how this group differs from the other if and where this seems important to the discussion.

This group of predominantly-Negro college art faculty can be seen in two lights: first, as the chief artistic mentors and educators of the largest group of young Negro artists in the country - from whom significant contributions ought eventually to be coming, and secondly, as a large and important group of possible producers themselves. In either sense, the data we have obtained concerning them is important to our central purpose.

Our first conclusion concerning this group has already been discussed in the previous section: that this sample of faculty are under-ranked whether one compares them with the existent ranks in their own colleges, as established for us by their own administrators' communication, or whether one compares them with the sample from the non-Negro college art programs. Our comparison clearly showed a significant differential in this respect between the two samples - particularly at the upper ranks. For example, while the non-Negro college sample showed proportions of 28% professors and 27% associate-professors, the predominantly-Negro college sample consisted of only 3% professors and 18% associate professors. And whereas the non-Negro college art sample reported a figure of 15% for instructors, the predominantly-Negro college art sample was comprised of 40% instructors.

It is obvious, also, that their salaries are below those of other sample. This holds at every level with some 57% of the predominantly-Negro college art sample making less than \$7000 annually. This is spectacularly different from the non-Negro college art sample whose reported salaries showed that only 7 1/2% were in the under \$7000 range.

The argument might be made that the two samples differ in years of teaching and ought, therefore, to show some differences with respect to salary. The figures, however, show that while 55% of the predominantly-Negro college sample had taught 8 years or less, 45% of the non-Negro college sample also fell into this category. The 10% differential between the two groups does not explain such a difference in salary.

We have other sources, however, to substantiate our statement. The recent publication of the Department of Health, Education, and Welfare, Equality of Educational Opportunity (9, p. 429) reports that "assistant professors in most Negro institutions earn

\$400 less in the academic year than those who teach on campuses that do not have Negro students, and \$1400 less than those where the student bodies are 5-10 percent Negro; and full professors in the predominantly Negro college earn \$300 less in the academic year than their counterparts in all-white colleges and about \$2650 less than if they taught where 2-5% of the students are Negro." Clearly, the faculty in these art programs are an underpaid lot.

Another difference found between the two samples of faculty was in respect to sex. Many more females are teaching in the predominantly Negro college programs than is the case in the other programs. This should not be surprising, however, in view of the fact that traditionally more Negro females attend and graduate from college than do males.

The majority of the sample of faculty from the predominantly-Negro college art programs were Negro, although approximately 30% were not. As far as this writer could determine, most of the mixed faculties were located in the larger metropolitan areas rather than in the smaller, more isolated, communities, and many of them were individuals with foreign certificates which seems to indicate that they were born elsewhere.

Some of these institutions have traditionally had mixed faculty for a long time (Hampton Institute, Xavier University, and Spelman College are examples) but for others this has been only a recent possibility. For quite a few of these institutions, of course, integrated faculties are still an impossibility.

Looking further, we see that the predominantly-Negro college art faculty appears to be slightly younger than the other sample, has only a few less married members than the other, and shows no difference with respect to children.

The two faculty samples come from somewhat different locations within the nation with more of the predominantly-Negro college faculty having come from the south-east and middle-west than elsewhere, and more of the other sample coming from the north-east and middle-west. Why large percentage of both faculty samples should have come from the middle-west is not known. The writer knows of no other study showing that such large proportions of artistic talent emerge from this one section, but this study suggests that such may be the case.

The parents of the two samples differed somewhat in occupation and education but not as much as had been assumed by the writer prior to this study and certainly not to a significant degree. This finding differs from that found between the two student samples and may possibly be affected by the proportion of non-Negro faculty teaching in the predominantly-Negro college programs.

Both groups were similar in stating that they first realized a serious interest in art at ages 6-11. Both were also similar in that they attended large high schools rather than smaller, and public schools rather than private. The finding that both samples of art faculty tended to have graduated from large high schools is in line with the finding of the National Education Association as reported in Music and Art in the Public Schools that art, if taught at all, tends more often to be found in larger high schools rather than small. Another important fact reported by both samples was that their high school art teachers were highly influential in convincing them that they should consider art as a career. This point will be reemphasized later.

One particularly important difference between the two samples was that over 50% of the predominantly-Negro college art faculty had received their undergraduate educations from the same or other predominantly-Negro institutions. This indicates a certain amount of in-breeding which may account for some of the differences in productivity between the two samples. We know, for example, that the majority of these programs are art-education rather than studio in focus. It follows, therefore, that the majority of their graduates will have been art education majors rather than otherwise. Since the emphasis in most art education programs (whether in predominantly-Negro institutions or not) is rarely on studio production at the depth necessary to give a solid foundation for serious professional achievement, it is logical to believe that their graduates will not be equipped to do so. This is not to say that these programs' graduates will lack commitment or talent for creative production - simply that their training has been broad rather than deep, and unless they have had further training in an area in graduate school, they may not feel adequately prepared to compete in exhibitions on equal terms with graduates of studio-centered programs, or to provide such experiences in depth for their own students.

That the two samples do differ in artistic productivity is shown by the significant differences in additional income obtained from creative work during the past two years as well as in the number of exhibitions entered.

This explanation does not, of course, explain the even more substantial differences between the two samples in terms of additional income produced from writing and research and the differences apparent in number of papers, books, and articles published during the past two years (although neither sample showed enormous productivity in this respect). Nor does it explain the significantly greater number of research grants funded for the other sample during this period.

Perhaps this lesser degree of scholarly productivity can be

explained by the fact that, as Table 36 shows, the reported distributions of degrees in the two samples varied considerably, with far more of the non-Negro college art faculty holding doctorates than predominantly-Negro college art faculty members (25% to 4%) and more of the predominantly-Negro college art faculty holding only bachelors' degrees than was the case with the other sample (27% to 8%). Writing and research skills are usually better developed in doctoral programs than elsewhere, and it seems very unlikely that individuals holding only bachelors' degrees would attempt such production.

Another factor might well be that there appear to be very few art history specialists among the predominantly-Negro college art faculty sample, and these specialists typically are productive in terms of books, articles, and research. Very few predominantly-Negro institutions appear to offer an undergraduate specialization in this area, and only a few such graduates could be found among the numbers listed by the various major departments. As a result, graduates of these programs probably do not major in this specialty at either the masters' or doctoral levels. Some evidence of this can be found in the two samples' answers to the question of which kind of degree program they expected to pursue if they had such ambitions. The predominantly-Negro college faculty were divided equally in their replies between "art education" and "painting" but rarely mentioned "art history." Conversely, the non-Negro college faculty evidenced a desire for further study in "art education" or "art history" at approximately the same level, but only a minority mentioned studio areas.

Neither of the two samples were particularly active in professional organizations although there were some differences in terms of which professional organizations they held membership in if that were the case. Approximately one-third of both samples of respondents claimed membership in the College Art Association, and approximately one-third of the predominantly-Negro college faculty also belonged to the National Art Education Association. However, only 17% of the other sample belonged to the NAEA.

Approximately 60% of the predominantly-Negro college art faculty sample reported attendance at conferences, however, so it appears that they were somewhat more active than the membership figures alone would suggest. Similarly, 70% of the non-Negro college art faculty reported attendance at such meetings and conferences. Those of this sample who didn't attend conferences blamed their absence on lack of funds or time, while the non-attendants from the other sample cited a lack of interest.

Another difference between the two samples was that the predominantly-Negro college art sample reported a much greater degree of participation in outside (extra-curricula) activities

than did the other sample. These individuals were rather actively involved in such activities as church work, charitable organizations, and fraternal groups. An interesting question presents itself from this data: since activities of this nature demand considerable amounts of time, can this be another possible explanation of the differences between the two samples in both artistic and scholarly production?

3. The Students From the Predominantly-Negro College Art Programs

As in the previous faculty section, this discussion will be an attempt to characterize the students from the predominantly-Negro college art programs as similar to or different from those of the non-Negro college art student sample. It will particularly attempt to identify important factors which might explain the difference in productivity on the part of the prior graduates of these programs.

As with the faculty sample for the predominantly-Negro college programs, there were more females than males in the sample. This proportion was not large (55% females, 45% males) but the difference may be revealing in that the directions to the various department heads had been to attempt to divide the questionnaires fairly equally between the sexes. Perhaps this disproportion indicates that there are simply more female junior or senior students in the art programs. With the other sample, the division between the sexes was fairly equal.

These students were almost all Negro, however, as the other sample was almost entirely Caucasian. Fewer of the predominantly-Negro college students were married, but if they were, almost 50% of their spouses had already earned a college degree and almost all of them were working. In this respect they varied little from the other sample.

The two samples differed considerably, and perhaps importantly, in terms of the localities in which they'd lived prior to college. The largest majority of the predominantly-Negro students were from the southeast and middle-south while the non-Negro sample came mainly from the north-east and middle-west. The north-east has traditionally been area of much more activity in art than the southeast or middle-south, and in recent years the middle-west has also become quite active in the arts. It stands to reason that children in these two areas have probably had much more of an opportunity to see and become involved in the arts than can have been possible for children from either of the southern areas -- especially Negro children.

When we add in other factors such as race and family income, we realize that most of the students at the predominantly-Negro

colleges have had very few opportunities to become involved in the art activities of their communities, even to the point of having access to a museum. While opportunities are probably opening up in many cities and towns for such involvement on the part of present day Negro children, the temper of the times when these college students were children probably prevented them from attending.

We recall that the parents' occupations of these two samples also differed considerably. Sixty-one percent of the predominantly-Negro college students' fathers held jobs classified as "less than skilled."

Although this study did not inquire into family income, the McGrath study reported that in 1964 42% of the parents of students in predominantly-Negro colleges earned less than \$4,000 per year and 68% earned less than \$6,000 (18). The job categories held by the parents of our sample indicates that these figures are probably quite realistic for this group as well. It is logical to suppose that incomes such as these provided few opportunities for these youngsters to have the kinds of rich visual background experiences thought to be important for artistic development.

Thus by reason of a mixture of factors: geographical location, race, and family income, it seems logical to make the assumption that this sample of students from the predominantly-Negro colleges had many fewer enrichment experiences as well as opportunities to participate in artistic activities and events than did the other sample.

This clearly places much importance on the place of the school and the high-school art teacher in the backgrounds of our predominantly-Negro college student. While both samples indicated that high-school art teachers had been most influential in persuading them to pursue an art career, the sample from the predominantly-Negro colleges were also more often influenced by "art works presented at school" rather than "art works at home" as was the case with the other sample. It seems likely that the predominantly-Negro college students had their first and strongest encounters with art within the school setting rather than otherwise and points to the critical importance to the school art program to these youngsters.

With respect to expression of career choices, it is interesting that such a low percentage of the predominantly-Negro college sample indicated an intention to become either an elementary or secondary art teacher. This figure is, of course, contaminated by the students who were not actually participating in an art major program. However, fairly large groups of this sample stated that they intended to become "commercial artists," "painters,"

"sculptors," or "college art educators" rather than elementary or secondary art teachers. These ambitions seem, to this investigator at least, to be somewhat unrealistic since, as already discussed, most of the major programs at the predominantly-Negro colleges are in art education, and few appear to offer sufficient depth of instruction in studio areas to equip students adequately for such professional careers. Of course, becoming a "college art educator" usually requires some prior teaching experience at the elementary or secondary level, and to expect to achieve one without the other is unrealistic.

An added concern that there may be unrealistically high hopes on the part of these students comes from the data supplied by the predominantly-Negro college art faculty. One item of their questionnaire dealt with an assessment of their students in terms of artistic ability. As Table 15 showed, these instructors rated 78% of their students as either "average" or "below average", as opposed to the non-Negro college art faculty who rated the majority of their students (some 63%) as either "above average" or "high" in ability. In contrast, only 18% of the predominantly-Negro college art students were rated "above average" and none were rated "high."

Our concern that these students may be taking an unrealistic approach to a future career is also strengthened when we compare the two samples of students with respect to hours of outside preparation for their art classes. As the data in Table 32 showed, 62% of the predominantly-Negro college students put in less than 15 hours per week outside of classes while 61% of the non-Negro college sample worked some 20 or more hours. Whatever the reason -- undemanding programs or lack of interest on the part of the students -- this attitude does not seem representative of the kind of commitment usually considered necessary for serious artistic production.

In spite of this evidence of a rather low commitment to art generally, as shown by the lack of outside preparation, the majority of students of this sample intending to go on to graduate school (and many do) reported that they expect to be adequately prepared to compete on an equal basis with students from other institutions.

Another potentially important difference between the two samples, and one which may have a relationship to the points already discussed, lies in the reasons why these samples chose the particular college programs in which they were enrolled.

Clearly there are some predominantly-Negro college art programs that are doing an excellent job. This belief was gained

through personal visits to some of these institutions. The majority of the predominantly-Negro college students, however, reported that they chose their particular college program because of such factors as "proximity" or "availability of financial help" rather than "reputation for excellence," which was checked by far more of the non-Negro college sample. It may be likely, of course, that these students had little choice in the matter.

Another interesting difference between these two samples was shown in their responses to the question concerning what kinds of cultural events they attend in any regular sense. The predominantly-Negro college students reported attending fewer professional and faculty art exhibitions than did the other sample, but at the same time attended more theatrical and musical events. Far more of the non-Negro college art students reported that they never attended any such events. Recalling that there was an interesting difference between the two faculty samples with respect to the kinds of extracurricula activities attended (with the predominantly-Negro college faculty member far more likely to be involved in church, fraternal, and charity activities), we begin to wonder if the two different reports actually add up to a meaningful conclusion for this study. It might be assumed that these data indicate a lack of the singlemindedness of purpose which appears to be critical to the development of productive and creative artists or scholars.

The data tends to support the idea that the two samples of students and faculty do differ in several kinds of behavior related to this idea: for the students, hours of outside preparation for art classes, frequent attendance at other kinds of cultural events, and for the faculty, different degrees of artistic and scholarly production and participation in several kinds of extracurricula activities not connected to art.

There is, finally, a similarity between both groups of students that is somewhat disturbing. This is the low degree of participation in professional organizations in the art field. For the non-Negro college art student this may not be a critical factor since he undoubtedly has many other connections with, and opportunities to participate in, the art world outside of his campus. But for the predominantly-Negro college art student, there are few other channels by which he can obtain this vitally needed communication and stimulation. For him, getting to meet with, talk with, and see what is going on elsewhere in the art world is a matter of critical importance. His professional organizations ought to provide the best means of communication and encouragement. His low level of participation is, therefore, a matter of real concern.

4. The Art Programs In the Predominantly-Negro Colleges

As we attempt to characterize the art programs in the predominantly-Negro institutions as similar to, or different from, the non-Negro college art programs and the meaning this seems to have for this study, we will again borrow information from responses to any of the questionnaires if that information seems appropriate. It is important to remember as we consider this information, however, that there are two kinds of art programs in these colleges: those that offer majors in art or art education and those that simply offer art courses as a service to other areas. The latter group outnumbers the first, and the data gained from these programs' responses may often obscure some of the conclusions reached on the basis of all the information. We will attempt to caution concerning such a possibility where this is appropriate.

Several comments have already been made elsewhere about the fact that whether we focus on all art programs or simply on major programs in these predominantly-Negro colleges, we find a differential in the numbers of faculty holding graduate degrees as compared with the art faculty from the non-Negro colleges. Along with the disparity in degrees, of course, goes a similar difference in the amount of time spent in graduate study and this factor may be of great significance. We have theorized that this factor negatively affects the predominantly-Negro college art faculty's scholarly or creative production; even more importantly, it is certain to affect the kinds of teaching going on in these programs.

This is likely to be so because the majority of this faculty obtained their undergraduate degrees from these very same programs and therefore were undoubtedly art education majors rather than studio majors. Because of this, they were likely to emerge from their undergraduate programs as generalists rather than specialists in some particular studio skill. The fact that they then tend to spend a relatively small amount of time in graduate study (of whatever nature) suggests that all too many of them never have had an adequate amount of time to become specialists.

With the very limited number of art instructors at any one of these predominantly-Negro institutions (we recall that the major programs have only a mean of 3.5 instructors and the other programs undoubtedly have even less), this lack of graduate study suggests that there may be a real scarcity of instructors capable of teaching studio areas in depth - particularly studio areas other than painting. Our finding that most of these major programs offer very limited curricula would seem to confirm this. For these reasons we must conclude that the future Negro artists being trained in these programs are probably not provided with enough opportunities to pursue studio areas of interest to them in sufficient depth under the guidance of experts in those areas. Generalism begets more generalism.

The small number of professors in these programs, coupled with a similar small number of art majors, also suggests that there is probably not enough competition and variation in approach to provide the stimulation and dynamic atmosphere most likely to produce real creativity on the part of these students. Small classes, of course, can often be of help in that individual attention can be given to all students. But there is a point where smallness hampers rather than helps.

Another point of concern is the students' own report of little membership in and attendance at the conferences of professional art organizations. As already discussed, most of these students come from backgrounds which probably were not very stimulating in terms of visual experiences. The smallness and inbreeding characteristic of most of these programs makes it imperative that these students should be involved in every possible aspect of the on-going art culture off-campus. Conferences are an excellent opportunity for just this. Most of these professional organizations make special arrangements to encourage student participation and interaction and it seems very sad that the predominantly-Negro college art students have not been encouraged to participate more widely. The responsibility for this failure is clearly that of the department or program.

Most critical to the success of these programs, of course, are the kinds of facilities, equipment, and supplies provided for them. While many of the non-Negro college programs believed that they also were not as well-equipped as they ought to be, the predominantly-Negro college programs were even more inadequate in almost every respect. These consistently low ratings given in almost every area by the departments themselves indicates a state of serious deprivation. We have already stated our belief that most of these programs probably cannot offer students ample depth in studio areas, and especially in studio areas other than painting. It is likely that an obvious lack of equipment may be one of the major causes for this lack of depth. No faculty, regardless of amount and kind of training and commitment, can be expected to accomplish much of note with inadequate facilities and equipment.

Equally inhibiting to a good program is a lack of art resource materials - books, slides, films, and reproductions. This study produced data which showed that there were extreme differences between the two samples with respect to these resource materials. We assumed before beginning the study that some differences would be found, but we had no expectation that the differential would prove to be so immense. It is difficult to imagine that these students from the predominantly-Negro college programs, already denied a prior rich and stimulating visual environment by circumstances of race, geographical location, and lack of material possessions, can be expected to catch up with the other sample of

students in the few short years of college without, at the very minimum, equal facilities and resources. Logic, in fact, would indicate that their college years should be, if anything, much richer in every sort of visual experience as a means of helping them to make up for lost time. Yet we find that in reality their programs are so far behind the other sample in possession of enrichment resources that we can only describe this as an academic disaster of the first order.

In line with the appalling lack of books, slides, and reproductions is a similar lack of museum or gallery space at almost all of these institutions. Clearly, there can be little hope for significant productive output on the part of these students until there has been some reasonable "input level" of visual material. Artistic excellence does not emerge from a vacuum and until these students have had ample opportunities to see, feel, touch, and compare a varied array of art products from many different times and cultures, they are not likely to be able to make any sizable significant contribution of their own.

While it was encouraging to learn that there were museums and galleries available off-campus within reasonable reach of many of these programs, and that in the majority of cases these are now open to the faculty and students of the predominantly-Negro colleges, this does not excuse the aforementioned institutional lacks. It is to be hoped that the art programs in these colleges are now making as much use as possible of these facilities. However, the fact that several of the colleges are located in localities where such usage is still not possible needs to be reemphasized. For these colleges, particularly, development of their own resources to the utmost is an absolute necessity.

V - CONCLUSIONS, IMPLICATIONS AND RECOMMENDATIONS

A. Conclusions and Implications

The conclusions from this study should be obvious from what has been written in the previous chapters. Without further detail, therefore, they will be listed below.

1. With respect to the administrators of the predominantly-Negro colleges, we conclude:
 - a. that the majority of these administrators, for various reasons, have not provided their art programs with adequate financial or moral support. We have shown, we believe, that their art faculties are under-ranked; physical facilities, equipment and supplies have not been provided in an adequate manner; and visual resource materials such as books, slides, reproductions, museum and galleries usually have not been budgeted for in any realistic sense.
 - b. that although most of the administrators voice a general belief that art is important and state that their colleges expect to improve the support for these programs, their past actions do not give us much hope that such promises will become actualities within the perceivable future.
 - c. that there are, fortunately, several outstanding exceptions to the above statements and that the consequences of such exceptional support is immediately apparent when visiting these campuses, talking with the faculty and viewing the attitudes and productions of their students. In some of these cases, these administrators have been able to provide only moral support rather than financial, but even here, the results of their commitment is clear.
 - d. that the most dedicated faculties and talented students can do little without administrative support.
2. With respect to the predominantly-Negro college art faculty, we conclude:
 - a. that they are underpaid and underranked, especially in comparison with the non-Negro college art sample but also in comparison with colleagues from other disciplines on their own campuses.

- b. that they are undervalued by their administrators in other ways, as shown by the lack of supervisory and administrative tasks assigned to them as a group.
 - c. that they, as a group, lack enough graduate training, both in the sense of time and specialization, to be able to compete in either scholarly or artistic production with their colleagues from other colleges.
 - d. that they appear to be generalists rather than specialists in studio skills which in turn denies their students adequate instruction in depth in a variety of studio skills.
 - e. that they probably spend more time on other types of activities such as church, charity, or fraternal, than on their own outside scholarly or creative production.
 - f. that they do not associate themselves enough with professional art organizations or the outside art community of the country and do not appear to encourage their students in these directions.
3. With respect to the students of the predominantly-Negro college art programs, we conclude:
- a. that they are limited in terms of background, coming from geographical locations and socioeconomic conditions that have prevented them from acquiring the rich visual experiences thought necessary for later artistic production.
 - b. that their interest in art was developed largely in school situations rather than at home and that their high school art teachers had much to do with their decision to pursue art as a major field.
 - c. that they came from large high schools rather than small, thus implying that for this group good art programs are much more likely to be found in large schools.
 - d. that the majors are likely to be pursuing a course designed to prepare them to teach art in public schools rather than to be studio artists.
 - e. that many of them, however, hold ambitions to be studio artists rather than teachers of art.

- f. that for these reasons and others, these students appear to be somewhat unrealistic in career choices.
 - f. that they generally do not spend enough outside time in working on art, therefore probably signifying a less-than-total commitment to art.
 - g. that they generally read too little about art, see too little, and participate much too little in the affairs of the larger art community outside of their campuses. They also have little knowledge of professional activities, organizations, and conferences.
4. With respect to the predominantly-Negro college art programs, we conclude:
- a. that these programs are usually small in comparison to others, whether we consider numbers of professors, students or graduates.
 - b. that the programs are likely to offer an art education curriculum rather than a studio-centered curriculum, thus producing graduates who are generalists rather than specialists in art.
 - c. that many of the major programs do not require enough semester hours in art to enable their major students to acquire adequate skills and understandings about art.
 - d. that the programs suffer because of their smallness in not being able to offer enough studio-specialists to guide students into working in depth in studio areas. This is especially true with respect to print-making, jewelry, and textile-design.
 - e. that the programs usually suffer from poor physical facilities, and a lack of equipment and supplies in almost every area.
 - f. that they are most inadequately equipped with visual resource materials: books, journals, slides, reproductions, museum, and gallery collections.
 - g. that the programs, with a few major exceptions, do not appear to participate actively in the national art community, and do not encourage their professors or students to do so.

- h. that many of these programs have achieved a degree of in-breeding in the staffing of their instructors that is likely to be deadening to their programs and students.

B. Recommendations

1. With respect to the administrators of the predominantly-Negro colleges, we recommend,
 - a. that they should be provided with the data from this study which shows the obvious disparities between these art programs and those in the non-Negro college art programs.
 - b. that they should be provided with a comparison between the means and percentages from the other art programs and similar data from their own program in an attempt to pinpoint the greatest areas of difference, and hence, need.
 - c. that they be encouraged to use their knowledge about foundations, grantsmanship, etc., to determine what sources might best be tapped for assistance in alleviating the difficulties of their own art programs, and to help the art faculties write and transmit proposals for such grants.
 - d. that they should be encouraged to work with administrators of other predominantly-Negro colleges in the area to plan cooperative efforts for sharing specialists, special resources, etc., in an effort to make the most efficient use of their obviously limited funds.
2. With respect to the predominantly-Negro college art faculty, we recommend:
 - a. that those of the faculty not having masters' degrees should be encouraged to enter a graduate program without delay, preferably to specialize in a studio area rather than in a general area such as art education. If at all possible, the graduate schools should be outside of the general area of the south in order that they can be involved in an art culture different from the one to which they have become most accustomed.

- b. that no more instructors be hired in any of these faculties who have not already earned a master's degree, and hopefully, a master's degree in a studio area different from those of other faculty in that particular program.
 - c. that those instructors already holding masters' degrees be provided with special summer institutes to be held on a campus with fine studio facilities, an excellent art library, and superior museum and gallery facilities. Each participant should be able to probe a studio area in great depth under the direction of an artist-instructor of highest stature, and to participate in additional seminars led by outstanding critics, art historians, and other professional specialists such as architects, designers, etc. These institutes might well be funded by interested private foundations or an interested branch of the government.
 - d. that, since these programs are almost inevitably small and therefore limited in being able to offer a variety of studio areas, arrangements be made between neighboring predominantly-Negro institutions to share the talents of the specialists who are already in the area, and to hire new specialists as positions become available always with an eye toward joint, rather than separate, needs. Thus a print-maker might teach one or two classes on his own campus, and teach a similar number on another. In return, the other college might supply a different kind of specialist-teacher to teach a similar number of classes on the first campus. The immediate cost to both colleges would be no more than they would ordinarily expect to pay for one instructor but each college would be enabled to offer two areas of specialization per faculty member rather than simply one.
 - e. that each faculty member be provided with the means and be expected to attend professional conferences in order to be an active participant in the national art community. This project would be a most worthy one for some interested foundation if the college itself could not support such travel.
3. With respect to the predominantly-Negro college art student, we recommend,
- a. that he be more realistically counseled in terms of

the amount of commitment and degree of expertness required to become a productive studio artist.

- b. that he be confronted, through cooperative exhibitions with other institutions, with what other art students on other campuses are doing.
 - c. that he be required to specialize in at least one studio area in depth during his junior and senior year. It is hoped that many would be encouraged to work in depth in studio areas other than painting and drawing.
 - d. that he be given adequate visual resources and be required to make the maximum use of them during his years on campus. One device might be a continuing seminar which he enters upon arrival and continues to attend during each succeeding semester. This seminar might require a succession of assigned readings and discussions, oral reports, and short research papers on areas of particular interest or need, with the ultimate aim of graduating a thoroughly knowledgeable, professionally-oriented, art specialist.
 - e. that he be required to participate in student chapters of one or another of the professional art organizations and to attend conferences of these organizations off-campus. In this way he would receive the communications of these organizations, and interact with both students and professionals from other institutions and various art areas. He would be able to make new acquaintances, discover other interests, and form habits which will serve him well in the future.
4. With respect to the predominantly-Negro college art programs, we recommend:
- a. that each program attempt to provide more alternatives for specialization in depth.
 - b. that each program increase its semester hour requirements in art.
 - c. that each program do all that it can to convince the chief administrator and other officers of the college of the significance and value of art, and of the necessity for increasing their financial support of

the program with the aim of providing more adequate facilities, equipment, books, slides, reproductions, and museum and gallery resources.

- d. that each program do all in its power to generate an exciting art environment on the campus, in the sense of planning informal exhibitions and other events in areas where students, other faculty, and administrators are most likely to be, with the aim of awakening the institution completely to the presence and possibilities of the programs. Some suggested occurrences might be: art auctions, sidewalk art shows, art "happenings" at unexpected times and places, loans of student work to offices, classrooms, etc.
- e. that each program attempt to bring in visiting studio-artists of varied special areas for short periods. The major aim of this should be to provide stimulation to students and faculty rather than to provide instruction.
- f. that each program establish student chapters of one or another of the professional art organizations and require participation of the art majors. Student memberships in the College Art Association, the National Art Education Association, and the National Conference of Artists are available and should be promoted. Special events can be organized by these groups to procure funds so that as many members as possible can attend regional and national conferences of the parent organization.

VI - SUMMARY

A. Problem

This study surveyed and compared the art programs in the predominantly-Negro colleges of the country and a sample of non-Negro college art programs in terms of staff, students, faculty, facilities, and curriculum in an attempt to identify the major problem areas of the predominantly-Negro college art programs.

It was anticipated that the information obtained from this comparison could be transmitted to agencies interested in assisting these programs as to ultimately increase the Negro-American's participation in the art life of the nation. The significance of the problem lies in the fact that very few Negro-Americans have made substantial contributions to the visual arts and it is assumed that one major cause for this lack lies in difficulties within the programs which train the largest percentage of Negro artists. These programs are the subject of this study.

B. Population and Samples

Eighty-one four-year and 20 two-year predominantly-Negro colleges were identified for this study. A sample of 36 non-Negro college art programs which produce large numbers of graduates in art and art education and were assumed to be efficient in terms of the production of future artists were also identified for use as a criterion against which the first group could be compared. All administrators of the predominantly-Negro colleges, all art faculty of these colleges and a sample of art faculty from the non-Negro colleges, three students from all of the art programs of both groups, and all program chairman of all art programs of both groups were also included in the study.

C. Procedures

Several questionnaires were used in an attempt to elicit the required information concerning these individuals and programs. One questionnaire was addressed to the presidents of the predominantly-Negro institutions, another to the head of the art programs at all of the colleges, a third to all of the art faculty at the predominantly-Negro colleges and a sample of the art faculty at the non-Negro colleges, and a fourth to three art students at each of these institutions.

These questionnaires, constructed by the chief investigator and research assistants, were of the fixed-alternative type with some open-ended questions. That aimed at the presidents attempted to learn something of each administrator's attitude toward his art program, any definite plans he might have for the improvement of the program, and something of the general situation on the campus with respect to number and ranks of all faculty, and numbers of students. The faculty questionnaire attempted to obtain information about each individual's geographic and family background, his educational history, his current status with respect to rank, salary, teaching assignments, his views toward his students, his aspirations for the future, and his scholarly and creative production. The student questionnaire sought rather similar background information from each individual, and attempted to learn something about his current status as a student, his aspirations in the art field, his view of his program and his college, and for the students of the predominantly-Negro colleges only, information relating to his possible problems resulting from segregation. The departmental questionnaire dealt with such matters as the degrees and rank of faculty, budgetary provisions for the program, the kinds and numbers of students, the basic curricula offered, the current state of facilities, equipment and supplies, the status of visual resource materials such as art books, slides, films, prints and reproductions owned by the department, the possible existence of museums and galleries and collections therein, and something of the nature of community relations as this affects the program.

The questionnaires were dispatched in the early spring of 1966 and follow-up operations conducted later that spring and during the following fall. Letters, remailings of questionnaires, telegrams and sometimes telephone calls were employed with non-respondents. A shortened version of the departmental questionnaire was dispatched to the final group of non-respondents.

The chief investigator or colleagues visited a number of these institutions personally in an attempt to become better acquainted with the facilities, programs, faculty and students.

D. Analysis of the Data

A careful system of receiving the responses and tabulating the data was set up and carried on by research assistants during the summer and fall of 1966. The data was analyzed in the spring of 1967.

Since most of the data consisted of frequency tabulations, the major statistical tool for analysis was Chi-square. In appropriate cases means and ranges were calculated. To make the results more easily interpretable, the final report presented most of the data in terms of percentages. Many tables were also employed to show comparisons between the two samples.

E. Results

1. The results showed that administrators of the predominantly-Negro colleges voiced their overall support for these programs and indicated further plans for improving them in the future. However, as their own figures indicated, their art faculties appear to be underranked on their campuses.
2. The art faculty in the predominantly-Negro colleges as compared with the art faculty in non-Negro colleges had a larger percentage of females; were underpaid and underranked; tend to have received the majority of their undergraduate degrees from predominantly-Negro colleges; possess fewer graduate degrees and especially doctoral degrees; teach more hours per week but have smaller classes; teach a wider variety of classes rather than specializing; produce fewer scholarly writings; obtain fewer research grants; make far less additional money by writing and consultation or creative production; and spend more time on outside activities such as church, fraternal and charitable organizations. Like the other group, they belong to few professional art organizations but many attend some professional conferences.
3. The art students at the predominantly-Negro colleges as compared with art students from non-Negro colleges are generally majoring in art education more and studio areas less; come more from the south and south-eastern parts of the country; have had their major earlier encounters with art in a high school art course and with art works at school rather than at home; spend fewer outside hours studying and working on art; appear to have more unrealistic ambitions concerning future careers in art; are rated as less skilled artistically by their instructors; and generally view their programs as preparing them less adequately for their future careers. Like the other sample, they belong to few professional art organizations and attend few professional conferences. They believe that career possibilities are improving for the young Negro and expect to seek employment not only in their own region but elsewhere around the country.

4. The art programs in the predominantly-Negro colleges as compared with art programs in non-Negro colleges tend to be much smaller in terms of numbers of faculty and numbers of students; graduate far fewer numbers each year; graduate more art education majors and fewer studio majors proportionally; tend to offer art education curricula much more often than studio or art history curricula; offer broad curricula rather than giving students opportunities for probing a studio area in depth; require fewer semester hours from both art education and studio majors; have a larger proportion of students from other disciplines; have poorer physical facilities, equipment and supplies in almost every area; have many fewer museums and galleries; have fewer and more restricted collections if they possess museums; possess fewer art books in libraries, as well as fewer slides, films, prints and reproductions; and have much lower budgets (if any) for purchase of new books, slides, and reproductions.

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Appendix A

Departmental Questionnaire

Parts I-IV were sent to both Predominantly-Negro College art department or program heads and Non-Negro College art department or program heads; Part IV was sent only to Predominantly-Negro College art department or program heads.

FORM B

I. Information Relating to the General Aspects of Your Art Department or Program

Note: If art education is included as part of the School of Education rather than in your department, would you please attempt to obtain information relating to that area from that department and include it in this questionnaire.

1. Name of respondent

2. Position and title

General Information

3. Title of your department

4. Please give the 1965-66 budget for your department on the table below. If possible restrict the use of the "general program" column to those cases where expenses cannot be separated into "history of art", "studio program," and "art education".

(4 Continued)

Administration	History of art	Studio program	Art education	Service Courses, General Program
(1) Salaries (administration only)				
(2) Secretaries				
(3) Office supplies and postage				
(4) Telephone				
(5) Equipment				
(6) Equipment Reserve				
(7) Membership in professional organizations, conventions, etc.				
(8) Publications (bulletin, catalogue)				
(9) Scholarly publications				

(4 Continued)

Instruction	History of art	Studio program	Art education	Service Courses, General Program
(10) Salaries				
(a) Permanent faculty				
(b) Term faculty				
(c) Visiting faculty				
(d) Assistants in instruction (teaching fellows)				
(e) Readers				
(f) Occasional lecturers or critics				
(11) Furniture and Equipment (including audio-visual)				
(12) Supplies				
(13) Travel				
(14) Faculty research and publication assistance				
(15) Student research and dissertation assistance				
(16) Services purchased				
(17) Miscellaneous				
TOTAL				

5. Faculty, 1965-66

	full-time faculty	part-time faculty	full-time equivalent of part- time faculty	current salary range at your college or institution
(1) Professor				
(2) Associate Professor				
(3) Assistant Professor				
(4) Instructor				
(5) Lecturer				
(6) Teaching Assistant				
(7) Guest lecturer or critic				
(8) Other (specify)				

6. What percentage of your faculty teaching time is devoted to

(1) Undergraduate instruction _____%

(2) Graduate Instruction _____%

7. What is the average teaching assignment for full-time members of your department expressed in classroom hours per week?

Art History	Studio Program	Art Education	Other

8. How many of your faculty members hold the degree of

(1) PhD _____

(2) MFA _____

(3) MA _____

(4) BFA _____

(5) Other (foreign) _____

9. How many of your faculty teach in other programs

(1) General education _____

(2) American studies _____

(3) English _____

(4) Psychology _____

(5) Sociology _____

(6) History _____

(7) Economics _____

(8) Other (specify) _____

10. How much scholarship aid is currently given each year by your institution or department?

Studio Program	total amount	number of scholarships	range of scholarships	size of average scholarship
(1) Undergraduate				
(2) Graduate				
History of Art				
(3) Undergraduate				
(4) Graduate				
Art Education				
(5) Undergraduate				
(6) Graduate				

11. Give a rough estimate of employment of students of your department who have graduated within the last five years:

- (1) Independent creative work only _____%
- (2) University or college teaching _____%
- (3) Professional school teaching _____%
- (4) Elementary, secondary or private school teaching _____%
- (5) Museum work _____%
- (6) Commercial work _____%
- (7) Still in graduate school elsewhere _____%
- (8) Other (specify) _____

12. Do the majority of your bachelor-degree graduates seek employment in your state or do they look elsewhere?

- () Most stay in state
- () Most stay in surrounding region
- () A large proportion go elsewhere

13. Do the majority of your graduate-degree graduates (if you have such a program) seek employment in your state or do they look elsewhere?

- () Most stay in state
- () Most stay in surrounding region
- () A large proportion go elsewhere

14. Do your studio bachelor-degree graduates have difficulty obtaining immediate employment?

- () Most go on to graduate programs
- () Most find employment
- () Considerable difficulties are encountered

15. Please rate your department's facilities, equipment and supplies for the subject-areas listed below:

Subject-area	Does not Apply	Superior	Above Average	Below Average	Inadequate
(1) Painting:					
a. Sufficient laboratory space					
b. Lighting					
c. Easels					
d. Tack-board space					
e. Departmental storage area					
f. Student storage area					
(2) Sculpture					
a. Work area for wood					
b. Work area for plaster					
c. Work area for metal					
d. Work area for clay					

Subject-area	Does not Apply	Superior	Above Average	Below Average	Inadequate
e. Lighting					
f. Hand tools					
g. Power tools					
h. Foundry equipment					
i. Welding equipment					
j. Departmental storage area					
k. Student storage area					
l. Tack-board space					
(3) Industrial Design:					
a. Sufficient laboratory space					
b. Lighting					
c. Drafting tables					
d. Hand tools					
e. Power tools					
f. Welding equipment					

Subject-area	Does not Apply	Superior	Above Average	Below Average	Inadequate
g. Casting/molding equipment					
h. Gas outlets					
i. Heavy duty electric outlets					
j. Tack-board space					
k. Sufficient inventory of supplies					
l. Sufficient inventory of materials					
m. Tool storage facilities					
n. Material/supply storage facilities					
o. Student storage space					
(4) Commercial Art: (Advertising, Typographical Design, Photography, etc.)					
a. Sufficient laboratory space					
b. Lighting					

Subject-area	Does not Apply	Superior	Above Average	Below Average	Inadequate
c. Tables					
d. Light tables					
e. Air brush equipment					
f. Letterpresses, proof-presses					
g. Type-fonts					
h. Cameras					
i. Spot and flood-lights					
j. Dark rooms with equipment					
k. Equipment					
l. Dry Mounting Presses					
m. Departmental storage space					
n. Student storage space					
o. Tack-board space					

Subject-area	Does not Apply	Superior	Above Average	Below Average	Inadequate
(5) Graphic Arts:					
a. Etching Press					
b. Lithographic Press					
c. Combination Press					
d. Limestones					
e. Silk Screen Frames					
f. Etching area: water and non-corrosive materials					
g. Adequate ventilation					
h. Special supplies: inks, copper, zinc, etc.					
i. Equipment such as brayers, gouges, squeegees, etc.					
j. Departmental storage area					
k. Student storage area					
l. Tack-board space					

Subject-area	Does not Apply	Superior	Above Average	Below Average	Inadequate
(6) The Crafts:					
a. Ceramics					
1. Sufficient laboratory space					
2. Kick wheels					
3. Power wheels					
4. Puging Mill					
5. Dry Room or Dry Box					
6. Damp Room or Damp Box					
7. Kilns					
8. Glazing area					
9. Facilities for mixing own blaze					
10. Departmental storage area					
11. Student storage area					
12. Tack-board space					

Subject-area	Does not Apply	Superior	Above Average	Below Average	Inadequate
b. Jewelry:					
1. Sufficient laboratory space					
2. Gas and Air outlets					
3. Centrifuge					
4. Hand tools					
5. Power tools					
6. Enameling Kilns					
7. Supplies/materials					
8. Departmental storage area					
9. Student storage area					
10. Tack-board space					
c. Fabric Design, Weaving:					
1. Sufficient laboratory space					
2. Four-Harness Looms					

Subject-area	Does not Apply	Superior	Above Average	Below Average	Inadequate
3. Six, Eight, or Twelve Harness Looms					
4. Rug Hooking Frames					
5. Silk Screen Printing					
6. Dyeing Facilities					
7. Drying Facilities					
8. Supplies, including yarn, etc.					
9. Departmental storage area					
10. Student storage area					
11. Tack-board space					
(7) Art Education:					
a. Sufficient laboratory space					
b. Easy access to observation of elementary classes					

Subject-area	Does not Apply	Superior	Above Average	Below Average	Inadequate
c. Easy access to observation of jr. high classes					
d. Easy access to observation of senior high classes					
e. Special children's classes offered by department					
f. Opportunity for student-participation with children before student-teaching experience					
g. Departmental storage area					
h. Student storage area					
i. Tack-board space					

II. Information Relating to Your Studio and Art Education Program

1. What fields of concentration do you offer and what is the enrollment in each in terms of the number of students who are specializing in each field?

	Offered	Enrollment	No. Graduates 1964-65
(1) Painting			
(2) Sculpture			
(3) Industrial design			
(4) Commercial Art (advertising design, photography, etc.)			
(5) Graphic arts (printmaking)			
(6) Crafts			
(7) Art Education			
(8) Other (specify)			

2. Please list the titles of courses intended primarily for undergraduate students offered regularly by your department in the following fields (omit courses which have not been given during the past three years and which are not likely to be given in the immediate future). Please indicate whether the courses are introductory or advanced in nature and whether they are offered for one term only or for the full year.

	Introductory	Advanced	Term	Year
(1) Painting				
(2) Sculpture				
(3) Industrial Design				

(2 Continued)

	Introductory	Advanced	Term	Year
(4) Graphic design (commercial design, advertising design)				
(5) Graphic arts (printmaking)				
(6) Crafts				

(2 Continued)

	Introductory	Advanced	Term	Year
(7) Art education				
(8) Other (specify)				

3. Number of students taking courses in your department (Fall, 1965) _____

4. Number of students graduating with a major in your program (1965-66) _____

5. What are the requirements for a major in your department?

(1) Studio Majors:

(2) Art Education Majors:

6. What is the maximum number of studio courses that a major is allowed to take? _____
7. If majors in your department are required to take courses in art history, what is the minimum requirement? _____
8. What proportion of your students are taking a course in your department as a free elective? _____
9. What proportion of your students are taking a course in your department as part of a definite program in some other area? _____
10. From what other areas do students most frequently elect to minor in your field? _____

11. How much loan assistance is currently given each year by your institution or department?

Studio Program	
(1) Undergraduate	
(2) Graduate	
History of Art	
(3) Undergraduate	
(4) Graduate	
Art Education	
(5) Undergraduate	
(6) Graduate	

12. How many foreign students do you have as:

- (1) Undergraduate majors _____
- (2) Graduate students _____

13. Are there other departments or divisions at your institution offering art courses? (specify):

14. If in addition to its regular academic program your department offers extension classes or correspondence programs, how many students are served by each course (1965-66)? _____

15. If your department offers regular summer sessions in art,

- (1) How many students were enrolled in the summer session of 1965? _____
- (2) How many of your faculty members taught in the summer session of 1965? _____
- (3) How many outside faculty taught in the summer session of 1965? _____

III. Information Relating to History of Art Classes, Library Collections, Slides, etc.

1. Does your department offer
 - (1) One introductory survey course? _____
 - (2) Several introductory survey courses? _____
2. To which of the following general types do your introductory courses conform?
 - (1) Historical survey
 - (2) Non-historical, topical survey
 - (3) Other
3. How large is the average current enrollment in each of your introductory courses? _____
4. Are your introductory courses taught as
 - (1) Lectures? _____
 - (2) Lectures and discussion? _____
 - (3) Lectures and studio? _____
5. How many faculty members participate in your introductory course program?
 - (1) Professors _____
 - (2) Associate Professors _____
 - (3) Assistant Professors _____
 - (4) Instructors _____
 - (5) Assistants in instruction _____
 - (6) Other (specify) _____

6. Please list the titles of courses intended primarily for undergraduates offered regularly by your department in the following fields (omit courses listed in the catalogue which have not actually been given during the past three years and which are not likely to be given in the immediate future). Please indicate whether the courses are lecture courses or seminars and whether they are offered for one term only or for the full years.

	Lecture	Seminar	Term	Year
(1) Ancient art				
(2) Medieval art				
(3) Renaissance art				
(4) Art of the seventeenth and eighteenth centuries				

(6 Continued)

	Lecture	Seminar	Term	Year
(5) Art of the nineteenth century				
(6) Art of the twentieth century				
(7) Art of particular cultures or nations (i.e. Chinese art, Latin American art, Dutch seventeenth century art, etc.)				
(8) History of particular branches of the arts (i.e. drawing, architecture, etc.)				

	Lecture	Seminar	Term	Year
(9) Particular disciplines in art history or archaeology				
(10) Other (specify)				

7. Number of students taking courses in your department (Fall, 1965): _____
8. Number of students graduating with a major in your department (1964-65): _____
9. What are the requirements for a major in your department?

10. Are majors in the history of art required to take any studio work?

11. What proportion of your students are taking a course in your department as a free elective? _____
12. What proportion of your students are taking a course in your department as part of a definite program in some other area? _____
13. From what other areas do students most frequently elect to minor in your field?

14. Give a rough estimate of career choices by students of your department who received a bachelors degree within the past five years:
- (1) University teaching _____%
 - (2) Other teaching _____%
 - (3) Museum
 - (a) Curatorial and administration work _____%
 - (b) Education _____%
 - (4) Other (specify) _____% _____

Art Library

15. What is the total number of art books in your college or institution libraries? _____
16. How many of these are housed in your departmental library rather than in other libraries? _____

17. What is the annual circulation of art books?

(1) In your institution _____

(2) In your departmental library _____

18. What is the annual budget for the purchase of art books?

(1) In your institution _____

(2) In your departmental library _____

19. What percent of your annual budget for the purchase of art books comes from:

(1) Your college or institution _____%

(2) Other sources (specify) _____%

20. Does your library subscribe to Art Index? _____

21. Please indicate the periodicals to which your library currently subscribes:

- | | |
|--|---|
| _____ (1) Academie des inscriptions
et Belles-Lettres. Paris.
Momments et Memoires | _____ (21) Artes de Mexico |
| _____ (2) American Academy in Rome.
Memoirs | _____ (22) Artibus Asiae |
| _____ (3) American Artist | _____ (23) Arts |
| _____ (4) American Fabrics | _____ (24) Arts and Activities |
| _____ (5) American Institute of
Architects Journal | _____ (25) Arts and Architecture |
| _____ (6) American Institute of
Planners Journal | _____ (26) Aujourd'hui |
| _____ (7) Antiquity | _____ (27) Boston, Museum of Fine
Arts Bulletin |
| _____ (8) Aperture | _____ (28) Brooklyn Institute
of Arts and Sciences,
Museum Bulletin. |
| _____ (9) Apollo | _____ (29) Buffalo, Fine Arts
Academy. Albright Art
Gallery. Gallery Notes. |
| _____ (10) Architectural Forum | _____ (30) Burlington Magazine |
| _____ (11) Architectural Record | _____ (31) Cahiers d'Art |
| _____ (12) Architectural Review | _____ (32) Camera |
| _____ (13) L'Architecture d'Aujourd'hui | _____ (33) Canadian Art |
| _____ (14) Art Bulletin | _____ (34) Casabella |
| _____ (15) Art de France | _____ (35) Chicago, Art Institute
Quarterly |
| _____ (16) Art Education | _____ (36) Cincinnati Art Museum,
Bulletin |
| _____ (17) Art et Decoration | _____ (37) Cleveland Museum of Art,
Bulletin |
| _____ (18) Art in America | _____ (38) College Art Journal |
| _____ (19) Art News | |
| _____ (20) Art Quarterly | |

- | | |
|--|---|
| ____ (39) Connoisseur | ____ (60) Landscape Architecture |
| ____ (40) Cooper Union Museum Chronicle | ____ (61) Liturgical Arts |
| ____ (41) Craft Horizons | ____ (62) Los Angeles County Museum Art Bulletin |
| ____ (42) Design (British) | ____ (63) Master Drawings |
| ____ (43) Design for Industry (formerly: Art and Industry) | ____ (64) Metropolitan Museum of Art Bulletin |
| ____ (44) Design Quarterly | ____ (65) Minneapolis Institute of Arts Bulletin |
| ____ (45) Detroit Institute of Arts Bulletin | ____ (66) Museum (Unesco) |
| ____ (46) Domus | ____ (67) Museum of Modern Art Bulletin |
| ____ (47) Everyday Art | ____ (68) Museums Journal |
| ____ (48) Expedition | ____ (69) Oberlin College. Allen Memorial Art Museum Bulletin |
| ____ (49) Film Quarterly | ____ (70) Oriental Art |
| ____ (50) Gazette des Beaux Arts | ____ (71) Pantheon |
| ____ (51) Graphis | ____ (72) Perspecta |
| ____ (52) Habitat | ____ (73) Philadelphia Museum of Arts Museum Bulletin |
| ____ (53) Handweaver and Craftsman | ____ (74) Princeton University Art Museum. Record |
| ____ (54) Industrial Design | ____ (75) Print |
| ____ (55) Interior Design | ____ (76) Printing & Graphic Arts |
| ____ (56) Interiors | ____ (77) Progressive Architecture |
| ____ (57) Journal of Aesthetics | ____ (78) Renaissance News |
| ____ (58) Journal of Egyptian Archaeology | ____ (79) Revue des Arts |
| ____ (59) Journal of Hellenic Studies | ____ (80) Rhode Island School of Design. Museum Notes |

- ____(81) Royal Institute of British
Architects Journal
- ____(82) St. Louis City Art Museum
Bulletin
- ____(83) School Arts
- ____(84) Scottish Art Review
- ____(85) Sight and Sound
- ____(86) Smith College Museum of
Art Bulletin
- ____(87) Society of Architectural
Historians Journal
- ____(88) Studies in Art Education
- ____(89) Studio
- ____(90) Toledo, Ohio, Museum of
Art Museum News
- ____(91) Town Planning Review
- ____(92) Urbanistics
- ____(93) Walters Art Gallery
Journal
- ____(94) Werk
- ____(95) ~~xxx~~ (Vingtieme) Siecle
- ____(96) Yale University Art
Gallery Bulletin
- ____(97) Zodiac

Slide Collection

22. Do you maintain a slide collection? _____
23. Is it administered by your department or by the university library?

24. How many slides are there in your collection (art only):
- (1) $3\frac{1}{4}$ " x 4" black and white _____
 - (2) $3\frac{1}{4}$ " x 4" color _____
 - (3) 2" x 2" black and white _____
 - (4) 2" x 2" color _____
25. What is the annual circulation of slides? _____
26. What is your department's current average annual expenditure for the purchase of slides? _____
27. How many slides do you add to your collection annually? _____
28. How many of these slides that you acquire each year do you

	all	most	half	some	none
(1) Make yourself					
(2) Purchase from outside sources					

Art Films

29. Does your college permit you to purchase selected art films? _____
30. If so, how many were you permitted to purchase last year? _____
31. If so, is this collection administered by your department or by another section of the college? _____
32. How many art films are there in your collection? _____
33. If your college does not permit you to purchase selected art films, does it permit you to rent them? _____
34. If so, how many did you rent last year? _____
35. What is the annual circulation of art films either purchased or rented? _____

Photographs and Reproductions

36. Does your department maintain a collection of mounted photographs and reproductions? _____
37. How many photographs and reproductions does your department own? _____
38. What is the annual circulation of photographs and reproductions? _____
39. What is your department's current average annual expenditure for the purchase of photographs and reproductions? _____

IV. Information Relating to Your Gallery or Museum Facilities, if any.

1. Please enter the 1965-66 income and expenses of your museum or gallery. If you do not have either, please check here and skip to question #11. ()

Income

- (1) University appropriation _____
- (2) Endowment _____
- (3) Gifts _____
- (4) Sales (publications,
etc.) _____
- (5) Other (specify) _____

Total

Expenses

- (1) Salaries (including
social security,
retirement allowances,
etc.) _____
- (a) Administration _____
- (b) Curatorial _____
- (c) Maintenance and
guards _____
- (2) Furniture and equipment _____
- (3) Furniture and equipment
reserve _____
- (4) Office supplies, postage
and freight (excluding
special exhibitions) _____

(5) Curatorial and
maintenance supplies

(6) Travel

(7) Telephone

(8) Entertainment

(9) Acquisitions (excluding
special gifts and
receipts)

(10) Insurance (excluding
special exhibitions)

(11) Lectures

(12) Care of collections

(13) Special exhibitions
(including insurance,
transportation, pub-
lication)

(14) Publications (excluding
special exhibitions)

(15) Photography

(16) Subscriptions and
memberships

(17) Services purchased

(18) Building (maintenance,
care, utilities, etc.)

(19) Miscellaneous

TOTAL:

2. What percent of your acquisition budget is provided by your college or university? _____%
3. What is the net income produced by your membership program, if any?

4. How is this income used? _____

5. What is the size of your museum or gallery staff?
 - (1) Administration _____
 - (2) Curatorial _____
 - (3) Maintenance and protection _____
6. How many square feet does your museum or gallery contain? _____
7. What percent of this space is devoted to:

(1) Exhibition	_____%
(2) Storage	_____%
(3) Offices	_____%
(4) Technical services (workshop, photography, conservation, etc.)	_____%
(5) Classroom	_____%
(6) Studio	_____%
(7) Other (specify)	_____%

8. Please describe and evaluate your collection as follows:

	Number of Objects	Relative quality			
		Excellent	Good	Fair	Poor
(1) Ancient art					
(2) Near eastern art					
(3) Oriental art					
(4) Medieval art					
(5) Renaissance and Baroque painting & sculpture, and architecture					
(6) Painting, sculpture and architecture of the eighteenth and nineteenth century					
(7) Painting, sculpture and architecture of the twentieth century					
(8) Drawings					
(9) Prints					
(10) Decorative arts					
(11) Other (Pre- Columbian, African, etc.)					

9. In 1964-65 what percent of your accessions were acquired by:

(1) Gift _____%

(2) Purchase _____%

10. Rank the needs of your museum:

(1) _____ new acquisitions

(2) _____ additional personnel

(3) _____ exhibition space

(4) _____ storage space

(5) _____ Office space

(6) _____ lecture rooms or auditorium

(7) _____ publication funds

(8) _____ travel funds for staff members below the rank of director

(9) _____ temporary loan exhibitions

(10) _____ research on permanent collections

(11) _____ other (specify)

11. Do other departments (archaeology, anthropology, library, etc.) within the college maintain art collections of any kind? Please specify.

12. Please discuss any specific plans for the museum or gallery now under way with respect to:

(1) building _____

(2) staff

(3) program

13. What would be your ideal program for the future development of your art museum or gallery?

V. Other Information

1. The Committee for the Development of Art in Negro Colleges may be able to locate donors for original works of art of value for institutions similar to yours. If so, these works would require suitable quarters for display, including provisions for lighting, for protection (probably involving insurance, the possibility of locking the quarters at night, etc.). Should such works of art be offered to your department, do you believe that your institution can provide these necessities?
 - () Yes, and we are interested
 - () Yes, but we are not interested at present
 - () Don't know, but we are interested in learning more details
 - () Cannot at this time, but perhaps at some future date
 - () Out of the question
2. Do you believe that your institution will continue (within the next ten years) to serve mainly students of the Negro race?
 - () Will serve Negroes entirely
 - () Will serve some non-Negroes
 - () Will ultimately be about half and half
3. Are there already some non-Negroes in attendance at your institution?
 - () a few
 - () a considerable number
 - () none
4. How many of your graduates of last year (1964-65) who were qualified to teach and attempted to find employment as teachers failed to do so? _____

5. We would appreciate it if you would list these individuals and address where they may be reached. It is possible that the Committee may be able to find ways to assist them.

NAME

ADDRESS

6. Of your recent teacher-trainee graduates (of the past five years), approximately how many have been dismissed from teaching positions because of integration? _____

7. We would appreciate it if you would list these individuals and addresses where they may be reached.

NAME

ADDRESS

8. Do you believe that this situation will change in the near future?

() It will grow larger

() It will continue about as it is now

() It will lessen

9. Are you able to provide any kind of integrated student-teaching experiences for your present teacher-trainee groups?

() Yes

() No

If no, what kind? _____

10. If you do not now have integrated student-teaching experiences, are you attempting to develop them?

() Yes

() No

If your answer is "no," would you comment on the reasons for this:

11. Do you feel that your students' attitudes are being directly influenced by recent events such as teacher-dismissals or difficulties in finding teaching-employment?

() Yes

() No

12. If your answer was "yes", would you comment on the ways in which their attitudes are being influenced? _____

13. If your answer was "yes", do you believe that this change in attitude will ultimately affect your department and college?

() Yes

() No

14. If your answer to the above was "yes", what will be the effect?

15. Would you list the cultural facilities which exist within a 30-mile radius of your campus, and check whether or not your students may freely participate?

	Can attend	Cannot attend
Museums:	{ }	{ }
	{ }	{ }
Art Galleries:	{ }	{ }
	{ }	{ }
Concert series:	{ }	{ }
	{ }	{ }
Theatrical series: (not films)	{ }	{ }
	{ }	{ }
Other: specify	{ }	{ }
	{ }	{ }

16. Are your faculty and your students invited to participate in art shows, etc., sponsored by groups in your institution's vicinity?
(Check as many items as appropriate)
- ☐ No such groups exist
 - ☐ Faculty is invited regularly
 - ☐ Students are invited regularly
 - ☐ We are invited to participate only for special occasions
 - ☐ We are invited to participate only by Negro groups
 - ☐ We are never invited
17. Do you believe that the communities surrounding your institutions welcome your college's involvement in cultural affairs?
- ☐ Yes
 - ☐ They are not concerned one way or the other
 - ☐ Definitely not
18. Do non-Negroes from your surrounding region ever participate in your institution's cultural activities?
- ☐ Never
 - ☐ A few do
 - ☐ Many do
19. Are there individuals within your region who have talents and training and who might be able to assist in the growth of your art program?
(Painters, sculptors, art historians, museum specialists, etc.)
Check as many items as appropriate.
- ☐ There are Negro resources available
 - ☐ There are non-Negro resources available
 - ☐ There are no suitable resource people available

20. If these resource people exist, would you list them?

- a. _____
- b. _____
- c. _____
- d. _____
- e. _____
- f. _____

21. If there ^{are} non-Negro resource people available do you feel that they could be approached in the near future with an invitation to help?

- () Yes
- () Yes, but later
- () Yes, and we already do
- () Some might wish to help, but cannot due to prejudices which still exist
- () Probably never

22. Do you regularly bring in resource people from outside your immediate region to provide extra experiences for your students?

- () Sometimes
- () Very frequently
- () We would like to but haven't been able to

23. If you have brought in these individuals, would you check those areas in which they specialize: (check as many items as appropriate)

- () painters
- () sculptors
- () print-makers
- () commercial artists
- () art educators
- () designers
- () craftsmen

() photographers
() art historians

24. If provision could be made for more specialists from outside your region to visit your campus, would you please rate your order of preference for each area: (Place check in appropriate cell)

	1	2	3	4	5	6	7	8	9	10
painters										
sculptors										
print-makers										
commercial artists										
art educators										
designers										
craftsmen										
photographers										
art historians										
others										

25. Is your campus currently participating in a reciprocal arrangement with another (i.e.: Stillman College has joined in a reciprocal agreement with Indiana University).

() No

() Yes (please specify:)

() Tentative plans are being made

Appendix B

Administration Questionnaire

This questionnaire was sent only to the presidents
of the Predominantly-Negro Colleges.

ADMINISTRATION QUESTIONNAIRE

General Information and Directions

The purpose of this questionnaire is to gather information relating to certain general aspects of your institution and its feelings toward its art program. You are urged to be as accurate as possible and to add other responses whenever necessary.

Your response will become part of a general report which will neither identify individuals nor make comparisons between specific institutions. The specific information you supply, however, may well serve the purpose of helping our committee to determine specifically how we may aid your program in material ways in the future and we ask your permission to use it in this manner as we see fit.

Your prompt reply is essential. When you have completed the questionnaire, please place it in the self-addressed stamped envelope provided and return it to the project director immediately.

We offer our thanks for your cooperation in this matter with the hope that it will result in material assistance to your institution in the future.

1. Name of college or institution: _____

2. Location of institution: _____

3. Enrollment (full-time students, Fall, 1965): _____

a. Undergraduate (male): _____

b. Undergraduate (female): _____

c. Graduate (male): _____

d. Graduate (female): _____

4. Total faculty (full-time, Fall, 1965): _____

a. Professors: _____

b. Associate professors: _____

c. Assistant professors: _____

d. Instructors or lecturers: _____

e. Others: _____

5. Which term best describes this institution:

- () University, private
- () University, public
- () Liberal arts college, private
- () Liberal arts college, public
- () Teachers college, private
- () Teachers college, public
- () Junior college, private
- () Junior college, public

6. What is your view of the role of your institution's art department or program at the present time?

- () It is a highly important aspect of our institution.
- () It is as important as most other areas.
- () It exists, but is not very important.
- () It exists primarily as a service to our elementary teacher-training program.

7. Do you view the future role of this department or program as different from that checked above?
☐ Yes ☐ No

8. It has been said that cultural enrichment programs in the arts are going to be vitally important in educating the Negro student in the coming decade. It has been suggested that special stress should be given to such programs. With respect to this, do you agree or disagree?
☐ Definitely agree
☐ Agree with reservations
☐ Disagree

9. If you agreed with the statement above, would you then believe that it is important to seek ways to strengthen your art department or program's place as part of the on-going program at your institution?
☐ Yes ☐ No

10. Do you have such plans?

☐ Definitely yes

☐ No

☐ We are thinking in this direction but have not formalized plans

11. It may be likely that the CDANC can locate donors for original works of art of value for institutions similar to yours. If so, these works would require suitable quarters for display, which would include provisions for lighting, for protection (probably involving insurance), etc. Should this offer be made to your institution, could it undertake to provide these requirements?

☐ Yes, and we're interested

☐ Yes but not interested at present

☐ Don't know but are interested in learning more

☐ Somewhat doubtful

☐ Cannot at this time, perhaps at future date

☐ Out of the question

12. Some predominately Negro college programs are already participating in a visiting artist program in which leading studio artists spend periods on campus, working with faculty and students at no expense to the institution. Would your institution be interested in such an arrangement if this can be facilitated?
☐ Are already participating
☐ We are very interested
☐ We are somewhat interested but want more information
☐ Does not seem possible at this time

13. What is the average enrollment in introductory courses at your college or institution in:

a. English: _____

b. History: _____

c. History of Music: _____

Appendix C

Faculty Questionnaire

Parts A-E were sent to the faculties of the Predominantly-Negro College art programs and the Non-Negro College art programs; Part F was sent only to the faculty of the Predominantly-Negro College art programs.

FACULTY QUESTIONNAIRE

General Information and Directions

The purpose of the questionnaire is to gather both personal and professional information related to your career as a college or university art, art history or art education teacher. It seeks to explore something of your personal background, your working patterns, your ideas about art as a part of higher education and your expectations concerning your involvement in it in the future. You are urged to be as accurate as possible and to add other responses whenever necessary.

Under no circumstances will individual respondents be identified in any reports published concerning this project. Project personnel will be the only individuals permitted access to this questionnaire. For these reasons, may we ask for your frank and candid response.

It will take approximately one hour to answer the questions. Your prompt reply is essential. When you have completed the questionnaire, please place it in the self-addressed stamped envelope provided and return it to the project director immediately.

We offer our grateful thanks for your cooperation in this matter.

A. General Background Information

1. What is your official title?
☐ Teaching Associate
☐ Instructor or Lecturer
☐ Assistant Professor
☐ Associate Professor
☐ Professor
☐ Other - Specify: _____
2. What is the official name of your organization or institution?
 Name _____
 City and State _____

3. Your present institution is best described as:
☐ College, public
☐ College, private
☐ University, public
☐ University, private
☐ Other - Specify: _____
4. What is the approximate enrollment of your institution?
☐ 600 or below
☐ 600-999
☐ 1,000-3,000
☐ 3,000-6,000
☐ 6,000-8,000
☐ 8,000 or more
5. Your sex:
☐ Male
☐ Female

6. Your race:

- ☐ Caucasian
☐ Negro
☐ Other - Specify: _____

7. What is your marital status?

- ☐ Single
☐ Married
☐ Widowed, legally separated, divorced

8. Your age:

- ☐ Under 25
☐ 25-30
☐ 30-35
☐ 35-40
☐ 40-50
☐ Over 50

9. If you are married now or have been in the past, how many children do you have?

- ☐ None
☐ 1
☐ 2
☐ 3
☐ 4
☐ 5 or more

10. If you are married, what is the extent of your spouse's education?

- ☐ Did not finish high school
☐ High school graduate
☐ Some college work
☐ College or university degree
☐ Some graduate work
☐ Graduate degree - Specify: _____

11. Does your spouse hold regular employment?

- ☐ No
☐ Yes - Specify: _____

12. Which of the following terms describes the community in which you now live?

- ☐ Community of less than 5,000
☐ Town of 5,000 to 10,000
☐ City of 10,000 to 25,000
☐ City of 25,000 to 50,000
☐ City of 50,000 to 100,000
☐ City of 100,000 to 250,000
☐ City of 250,000 to 500,000
☐ City of 500,000 or more

13. What was the highest level of your father's formal education?

- ☐ None
☐ Elementary (grades 1-8)
☐ High school (grades 9-12)
☐ High school graduate
☐ Some college work
☐ College or university degree
☐ Graduate or professional degree
☐ Business or trade school

14. What was the highest level of your mother's formal education?

- ☐ None
☐ Elementary (grades 1-8)
☐ High school (grades 9-12)
☐ High school graduate
☐ Some college work
☐ College or university degree
☐ Graduate or professional degree
☐ Business or trade school

15. Which term best describes your father's occupation?

- ☐ Laborer, farm worker, unskilled worker
 - ☐ Semiskilled worker
 - ☐ Service worker (policeman, postman, military non-commissioned officer, etc.)
 - ☐ Skilled worker (electrician, plumber, etc.)
 - ☐ Salesman, bookkeeper, office worker
 - ☐ Semiprofessional, technician, etc.
 - ☐ Owner, partner, manager small business or lower level government official
 - ☐ Profession requiring bachelor's degree (engineer, teacher, etc.)
 - ☐ Owner, executive in large business or government agency
 - ☐ Profession requiring advanced degree (doctor, lawyer, professor, etc.)
- Specify: _____

16. Which term best describes your mother's occupation?

- ☐ Housewife
 - ☐ Laborer, farm worker, unskilled worker
 - ☐ Skilled worker (stenographer, etc.)
 - ☐ Saleswoman, bookkeeper, office worker
 - ☐ Profession requiring bachelor's degree (teacher, etc.)
 - ☐ Profession requiring advanced degree (professor, etc.)
- Specify: _____

17. Where were you born? _____

18. In what sort of community did you spend the main part of your life prior to entering college?

- ☐ Farm
- ☐ Community of less than 5,000
- ☐ Town of 5,000 to 10,000
- ☐ City of 10,000 to 25,000
- ☐ City of 25,000 to 50,000
- ☐ City of 50,000 to 100,000
- ☐ City of 100,000 to 250,000
- ☐ City of 250,000 to 500,000
- ☐ City of 500,000 or more

19. In what section of the country was this?

- ☐ Northeast
- ☐ Southeast
- ☐ Middle West
- ☐ Middle South
- ☐ Northwest (includes Alaska, Hawaii)
- ☐ Southwest (includes Texas, Oklahoma)

B. Personal Motivations

1. What individuals influenced you to seek to attain a college education? Please place one check (✓) by those who affected you in some way and two checks (✓✓) by those who most influenced you.

- ☐ Classmates and peers
- ☐ Mother
- ☐ Father
- ☐ Sisters and/or brothers
- ☐ Other relatives
- ☐ Elementary teachers
- ☐ High school teachers
- ☐ Other - Specify: _____

2. At what age did you first realize your interest in art?

- ☐ 6-11
- ☐ 12-14
- ☐ 15-18
- ☐ Other - Specify: _____

3. At what age did you first realize that you were interested in going on to college?

- ☐ 6-11
- ☐ 12-14
- ☐ 15-18
- ☐ Other - Specify: _____

8.

4. What individuals influenced you to pursue a career in art rather than in some other field?

- ☐ Classmates and peers
☐ Mother
☐ Father
☐ Sisters and/or brothers
☐ Other relatives
☐ Elementary teacher or teachers
☐ High school teacher or teachers
☐ Other - Specify: _____

5. What early contacts helped to develop your interest in art?

- ☐ Art works in home
☐ Art works presented at school
☐ Contact with media at school
☐ Acquaintance with another artist
☐ Other - Specify: _____

6. What influenced you to teach art rather than to attempt to pursue it as a studio career? (Check any or all which apply)

- ☐ Major interest in teaching others
☐ Teaching seemed more secure in terms of economic possibilities
☐ Did not feel own studio preparation sufficient
☐ Family influence
☐ Studio career demands type of life I do not particularly desire
☐ Other - Specify: _____

7. If you could change careers now, would you prefer to be:

- ☐ Painter, sculptor, etc, exclusively
☐ Commercial artist
☐ Art historian or museum specialist
☐ Teach another field
☐ Administration
☐ Would not wish to change
☐ Other - Specify: _____

8. The position you now hold may be somewhat different from the position to which you may ultimately aspire. In what kind of organization would you like to be employed?

- ☐ Another similar institution
☐ Medium sized college or university
☐ Large university
☐ Nonprofit organization or foundation
☐ State or federal agency
☐ School system
☐ Self-employed
☐ Other - Specify: _____

9. What would be the division of time devoted to various aspects of the position you would like to hold? Indicate approximate percentages:

- ☐ Teaching and preparation
☐ Administration or supervision
☐ Research
☐ Painting, sculpting, other creative work
☐ Service to community, state, etc.
☐ Other - Specify: _____

10. To what extent would it be possible for you to attain the kind of position toward which you aspire?

- ☐ Highly possible
☐ Quite possible
☐ Possible but unlikely
☐ Unlikely
☐ Seems unlikely now, but some hope that conditions may change

C. Educational Preparation

I. High School

1. Secondary school from which you were graduated:

Name: _____
 City and State: _____
 Year of Graduation: _____

2. What was the size of your graduating class?

- () 1-9
 () 10-19
 () 20-39
 () 40-59
 () 60-99
 () 100-199
 () 200 or more

3. What type of secondary or high school was it?

- () public
 () private, nondenominational
 () private, denominational

II. Undergraduate

1. What colleges and universities did you attend?
 Please list in chronological order.

Name of Institution: _____
 Location: _____
 Major Subject: _____
 Degree Received: _____
 Year: _____

Name of Institution: _____
 Location: _____
 Major Subject: _____
 Degree Received: _____
 Year: _____

2. Why did you choose the college from which you received your first degree? (Check as many items as applicable.)

- () Easy proximity
 () Availability of financial help
 () Reputation for excellence
 () Family ties
 () Friends were attending
 () Only one available

3. How did you finance your study leading to your first degree? (Check as many items as applicable.)

- () Family
 () Scholarships, loans, etc., from institution
 () Scholarships, loans from outside sources
 () Self-employment
 () Spouse worked
 () Other - Specify: _____

4. How would you rate this institution in terms of its general academic program?

- () Highest quality
 () Medium quality, adequate
 () Mediocre at best
 () Poor

5. How would you rate this institution in terms of its art program?

- () Highest quality
 () Medium quality, adequate
 () Mediocre at best
 () Poor

III. Graduate Level Work

1. If you have not done graduate work, what do you see as the cause or causes? (Check as many items as necessary.)
- () Lack of finances
 () Unable to get leave of absence
 () Not interested
 () Not accepted by graduate school
 () Intend to attend in future
 () Unable to find time
2. If you are attending or have attended graduate school, how many months have you spent in such study?
- () One summer term
 () Nine months
 () 12 to 18 months
 () 18 to 24 months
 () Over 24 months - Specify: _____
3. How have you financed your graduate work? (Check as many items as apply.)
- () Family
 () Spouse
 () Self-employment
 () Savings or loans
 () Scholarships, assistantships, etc., from institution
 () Scholarships, fellowships, etc., from outside sources
 () G.I. Bill
 () Other - Specify: _____
4. Which of the following best fits your reason for choosing your last graduate institution?
- () Easy proximity
 () Availability of financial help
 () Reputation for superior program in art
 () Reputation for general excellence
 () Family ties
 () Other - Specify: _____

5. If you have not already attained either an M.F.A., Ph.D., or Ed.D. degree, do you aspire to do so?
- () Hope to attain M.F.A.
 () Hope to attain Ph.D.
 () Hope to attain Ed.D.
 () Do not hope to attain any of these
6. If you desire to attain any of the three degrees listed above, in which specialty will you do your work?
- _____
7. Have you applied for admission to any of these programs?
- () Yes
 () No
 () Plan to do so
8. If you have applied for admittance, or have already been admitted, please list the institutions:
- Have applied: _____

 Have been admitted: _____

9. If you could attend any graduate school in the country, which would you prefer?
- First preference: _____
 Second preference: _____
 Third preference: _____

14.

D. Present Position

1. What is your present salary range? (This should be calculated on a 9 or 10 months basis and should exclude such items as retirement, life and hospitalization insurance, etc.)

- () Under \$5000
- () \$5000 to \$5999
- () \$6000 to \$6999
- () \$7000 to \$7999
- () \$8000 to \$8999
- () \$9000 to \$9999
- () \$10,000 to \$10,999
- () \$11,000 to \$11,999
- () \$12,000 or more

2. Please indicate the approximate amount of additional income you received during the past year for summer school teaching, consulting, lecturing, etc. (excluding sales from painting, books, etc.)

- () None
- () \$1 to \$499
- () \$500 to \$999
- () \$1000 to \$1999
- () \$2000 to \$2999
- () \$3000 to \$5000

3. How many years of experience do you have in college or university teaching? (full-time only and including this present year)

- () 2 years or less
- () 3 to 5 years
- () 6 to 8 years
- () 9 to 11 years
- () 12 to 14 years
- () 15 or more years

4. How many years have you taught at your present institution? _____

5. Have you had any elementary or secondary school teaching experience prior to college teaching?

- () Yes - Specify: _____
- () No

6. What is your present teaching load per week in terms of credit hours?

- () 3 or less
- () 4 to 6
- () 7 to 9
- () 10 to 12
- () 13 to 15
- () 15 to 20

7. How many contact hours per week do you spend in teaching activities?

- () 3 or less
- () 4 to 6
- () 7 to 9
- () 10 to 12
- () 13 to 15
- () 15 to 20
- () 20 to 25
- () 25 or more

8. What is the average size of your own lecture classes?

- () 8 to 10
- () 10 to 15
- () 15 to 25
- () 25 to 40
- () 40 to 60
- () Over 60

9. What is the average size of your own studio classes?

- () 8 to 10
- () 10 to 15
- () 15 to 25
- () 25 to 40
- () 40 to 60

16.

10. What additional duties, other than teaching, do you perform for your institution on a regular basis? Please place approximate number of hours per week beside those items checked.

- () Administration: _____ hours
 () Supervision: _____ hours
 () Counseling, advising: _____ hours
 () Committee work at department, school and university levels: _____ hours
 () Other - Specify: _____

11. With what levels of students do you work? Place as many checks as necessary.

- () Freshmen
 () Sophomores
 () Juniors
 () Seniors
 () Graduates

12. What studio courses do you regularly teach?

13. What lecture courses do you regularly teach?

17.

14. How would you rate your art or art education major students with respect to general academic ability, as compared with other majors within your institution?

- () Very much above average
 () Above average
 () Average
 () Below average
 () Very much below average

15. How would you rate your art and art education major students with respect to artistic skill, as compared with students in most other institutions?

- () Very much above average
 () Above average
 () Average
 () Below average
 () Very much below average

16. Do you believe faculty-student counseling has influence on student activities?

- () Yes
 () No

17. How many student do you feel you've directly influenced, in terms of attitudes, during the past year? _____

18. When you counsel students in the art program, what percentage do you presently counsel into:

- () Focusing all career aspirations in art on teaching
 () Taking teacher training while concentrating on studio work
 () Concentrating only on studio work

19. What percentage of the above do you presently counsel into attempting to enter a graduate program? _____

18.

20. How would you rate your own office facilities as provided by the institution?

- () Better than average
 () Probably average
 () Poorer than average
 () None at all

21. How would you rate your own studio facilities as provided by the institution?

- () Better than average
 () Probably average
 () Poorer than average
 () None at all

22. Would you please rate the facilities of your art program in terms of adequacy? Place one check (✓) by those you consider inadequate and two checks (✓✓) by those you consider seriously inadequate.

- () Studio space for students
 () Lecture room space
 () Filing facilities
 () Access to clerical help
 () Exhibition space
 () Storage space for department
 () Student storage space
 () Slides
 () Art films
 () Art and art education journals
 () Art and art education books
 () Budget for supplies and equipment
 () Presently available equipment
 () Presently available supplies

23. Do you feel that your college administration regards art as a valuable part of the college program?

- () Values art highly
 () Sees art as important as any other area
 () Merely tolerates program as a service

24. Is there someone in the administrative hierarchy outside of your department with whom you feel free to communicate?

- () No
 () One person
 () Several persons

25. Do you feel that the students on your campus generally are aware of the value of art?

- () Most are
 () A considerable number are
 () A small number are
 () The situation is pretty dire

26. Do you believe that your campus could benefit from a much heavier stress on the arts by the administration?

- () Yes
 () No

27. Is this likely to occur in the not-too-distant future?

- () Highly possible
 () Possible
 () Unlikely

E. Your Personal Professional Life

1. What additional income have you obtained during the past two years from creative work? (painting, prints, etc.)

- () None
 () \$1 to \$499
 () \$500 to \$999
 () \$1000 to \$2999
 () \$3000 to \$7500

2. What additional income have you obtained during the past two years from writing, research, consultancy fees?

- () None
 () \$1 to \$499
 () \$500 to \$999
 () \$1000 to \$2999
 () \$300 to \$7500

3. In addition to your position in your institution, do you hold regular employment elsewhere?

- () No
 () During summers only - Specify: _____
 () Yes - Specify: _____

4. In addition to your position in your institution, do you regularly devote your time to any of these activities?

- () Political organizations
 () Church programs
 () Charitable organizations
 () Fraternal organizations
 () Other - Specify: _____

5. How many papers or professional articles have you had published during the past two years?

- () None
 () 1-2
 () 3-4
 () 5-6
 () 7 or more

6. How many books have you authored or co-authored during your professional career?

- () None
 () 1
 () 2
 () 3
 () 4
 () 5 or more

7. In how many exhibits have you shown creative work during the past two years?

- () 1
 () 2
 () 3
 () 4
 () 5 or more

8. How many research proposals have you submitted during the past two years?

- () None
 () 1
 () 2
 () 3
 () 4

9. How many research grants have you obtained during this period?

- () None
 () 1
 () 2
 () 3
 () 4

10. To which of the following professional organizations do you belong?

- () College Art Association
 () National Art Education Association
 Specify Region: _____
 () Committee for Art
 () International Society for Education Through Art
 () The American Federation of Arts
 () Artists Equity Association
 () American Craftsmen's Council
 () Others - Specify: _____

11. Which of these journals do you read on a regular basis? Place one check (✓) beside those you read regularly and two checks (✓✓) beside those to which you subscribe.

- () American Artist
 () American Magazine of Art
 () Art and Archeology
 () Art Bulletin
 () Art News
 () Art Quarterly
 () Art World
 () Arts and Activities
 () Arts and Architecture
 () Arts Review
 () Ceramic Monthly
 () Connoisseur
 () Crafts Horizon
 () Creative Crafts
 () Design
 () Design Quarterly
 () Everyday Art
 () Graphics
 () Industrial Arts-Vocational Education
 () Industrial Arts Education
 () Interiors
 () Journal of Aesthetics and Art Criticism
 () Journal of Art Education
 () School Arts Magazine
 () Studies in Art Education
 () Others - Specify: _____

12. Are you currently a member of any of these organizations?

- () American Association of University Professors
 () Educational Research Association
 () National Education Association
 () American Federation of Teachers

13. How many of these conferences or conventions did you attend last year?

- () College Art Association
 Was it regional? _____
 Was it national? _____
 () National Art Education Association
 Was it regional? _____
 Was it national? _____
 () American Craftsmen's Conference
 () State Education Association
 Specify: _____
 () National Conference of Artists
 () Others - Specify: _____

14. When attending these conferences, what portion of your expenses was covered by your institution? Place as many checks as necessary.

- () Travel
 () Conference fees (registration, etc.)
 () Living expenses
 () None

15. If you did not attend any conferences, could you supply a reason?

- () Lack of time
 () Lack of funds
 () No interest in any meetings
 () Other - Specify: _____

16. What is your estimation of the general status accorded to members of your department or program by your faculty colleagues across the campus?

- ☐) Extremely high in status
- ☐) Generally above average in status
- ☐) About average in status
- ☐) Somewhat below average in status
- ☐) Lowest status-level on campus

17. What is your estimate of the general status accorded to your department or program by the students across the campus?

- ☐) Extremely high in status
- ☐) Generally above average in status
- ☐) About average in status
- ☐) Somewhat below average in status
- ☐) Lowest status-level on campus

18. Do you believe that the status of your program shows promise of improving in the next five years?

- ☐) Definitely on the upgrade
- ☐) Possibly may improve
- ☐) Will remain about the same
- ☐) Possibly may decline
- ☐) Definitely on the downgrade

F. Additional Information

1. Please list your strongest studio skills (art areas you are best in):

- a. Strongest _____
- b. Second strongest _____
- c. Third strongest _____
- d. Fourth strongest _____

2. Please list those studio skills you would like help in developing to higher levels. (These may be skills you are already strong in or a skill you wish to make stronger)

- a. _____
- b. _____

3. Would those skills you listed in #2 above contribute to the improvement of your department's program?

- ☐ Would definitely help
- ☐ Would help somewhat
- ☐ Might possibly help
- ☐ Probably would not be used in program

4. If you were given a chance to attend a special summer institute in either the summer of 1967 or 1968 for the improvement of these skills (this institute would include top artists as instructors, as well as full tuition, travel and living expenses) would you be interested in attending even though no graduate credit was gained?

- ☐ I would definitely be interested in attending and wish more information
- ☐ I am probably interested and wish more information
- ☐ I do not believe I would benefit much

5. If you are interested in attending such an institute, which summer would probably be best for you?

- ☐ Summer of 1967
- ☐ Summer of 1968

6. If you are interested in attending such an institute, would you please include a short statement (use a separate piece of paper) as to the reasons why you feel such an experience would be helpful to you.

7. If you desire to attend one of these institutes, would your own institution allow you to take the summer off for such study?

- ☐ Definitely
- ☐ Probably would
- ☐ Probably would not

8. If you feel you would not be able to attend a summer institute, would you comment on your reasons:

- ☐ Family commitment
- ☐ Must work at another job during summer for financial reasons
- ☐ Am already committed to a degree program and expect to attend both summers
- ☐ Don't feel the value would be worth the effort involved
- ☐ Other - Specify: _____

9. Do you feel that your present students are likely to have studio career opportunities in the future that you have not had?

- ☐ Appears likely
- ☐ Future looks much more optimistic
- ☐ Change may come but not in immediate future
- ☐ See little if any possible change

10. If you believe that wider vistas may be opening for your students, are you counseling them in these terms?
 () Very definitely
 () Usually
 () Not yet

11. Do you believe that your institution will continue (within the next ten years) to serve mainly students of the Negro race?
 () Will serve Negroes entirely
 () Will serve some non-Negroes
 () Will ultimately be about half and half

12. Would you list the cultural facilities which exist within a 30 mile radius of your campus, and check whether or not you and your students may freely participate?

	Can Attend	Cannot Attend
Museums: _____	()	()
_____	()	()
_____	()	()
Art Galleries: _____	()	()
_____	()	()
_____	()	()
Concert Series: _____	()	()
_____	()	()
_____	()	()
Theatrical Series: _____	()	()
(not movies) _____	()	()
_____	()	()
Other - Specify: _____	()	()
_____	()	()
_____	()	()
_____	()	()

13. Are you and your students invited to participate in art shows, etc. sponsored by groups in your institution's vicinity? (Check as many items as appropriate)
 () No such groups exist
 () I am invited regularly
 () My students are invited regularly
 () We are invited only for special occasions
 () We are invited to participate only by Negro groups
 () We are never invited

14. Do you believe that the communities surrounding your institution welcome your college's involvement in cultural affairs?
 () Yes
 () They are not concerned one way or the other
 () Definitely not

15. Do non-Negroes from your surrounding region ever participate in your institution's cultural activities?
 () Never
 () A few do
 () Many do

16. Are there individuals within your region who have talents and training and who might be able to assist the growth of your college's art program? (Painters, sculptors, art historians, museum specialists, etc.)
 () There are Negro resources available
 () There are non-Negro resources available
 () There are no suitable resource people available

17. If these resource people exist, would you list them?

- a. _____
- b. _____
- c. _____
- d. _____

18. If there are non-Negro resource people available do you feel that they could be approached in the near future with an invitation to help?

- () Yes
- () Yes, but later
- () Some might wish to help, but cannot due to prejudices which still exist
- () Probably never

19. Do you feel that only outside resource people should be drawn from other than the immediate region surrounding your campus?

- () Yes
- () No

20. If you have indicated an interest in attending one of the proposed summer institutes, would you please sign your name and college address in the space provided below. Otherwise, please do not fill in the space. (This will serve to identify those individuals with whom we must correspond. Please note that only this segment of the faculty questionnaire will bear your identification. This in no way affects the anonymity of the main section.)

I am interested in corresponding concerning the summer institutes.

Name: _____

Address: _____

Appendix D

Student Questionnaire

The same questionnaire was sent to three students in each Predominantly-Negro College art program and three students in each of the sample of Non-Negro College art programs. Questions 74-81 were marked out for the latter group.

STUDENT QUESTIONNAIRE

General Information and Directions

The purpose of this questionnaire is to gather both personal and professional information related to your career as a college or university student. It seeks to explore something of your personal background, your working patterns, your ideas about art as a part of higher education and your expectation concerning your involvement in it in the future. You are urged to be as accurate as possible and to add other responses whenever necessary.

Your responses will become part of a report which will neither identify individuals nor make comparisons between specific institutions. No institution or individual will be permitted access to this questionnaire. Since you will mail your reply directly to us, your own department will have no occasion to inspect its contents and will not be informed of the information you provide. All replies will be held strictly confidential.

It will take approximately one hour to answer the questions. Your prompt reply is essential. When you have completed the questionnaire, please place it in the self-addressed stamped envelope provided and return it to the project director immediately.

We offer our grateful thanks for your cooperation in this matter.

1. What is your name?

Last First Middle

2. What college or university do you attend?

Name
City and State

3. What is your age? _____

4. What is your sex?

() Male () Female

5. What is your race?

() Caucasian
() Negro
() Other - Specify: _____

6. What is your marital status?

() Married
() Single
() Widowed, separated, divorced

7. If you are married now or have been in the past, how many children do you have?

() None
() 1
() 2
() 3
() 4
() 5 or more

8. If you are married, what is the extent of your spouse's education?

- ☐ Did not finish high school
☐ High school graduate
☐ Some college work
☐ College or university degree
☐ Some graduate work
☐ Graduate degree - Specify: _____

9. Does your spouse hold regular employment?

- ☐ No
☐ Yes - Specify: _____

10. What was your birthplace?

City or Town: _____
 State: _____

11. Where did you spend most of your time prior to entering college?

- ☐ Lived on a farm in rural area
☐ Lived in a city or town -
 Specify: _____

12. In what section of the country was this farm, city or town located?

- ☐ Northwest (includes Alaska, Hawaii)
☐ Northeast
☐ Southwest (includes Texas, Oklahoma)
☐ Southeast
☐ Middle West
☐ Middle South

13. If you lived in a city or town, which of the following terms describes it?

- ☐ Community of less than 5,000
☐ Town of 5,000 to 10,000
☐ City of 10,000 to 25,000
☐ City of 25,000 to 50,000
☐ City of 50,000 to 100,000
☐ City of 100,000 to 250,000
☐ City of 250,000 to 500,000
☐ City of 500,000 or more

14. What was the highest level of your father's formal education?

- ☐ None
☐ Elementary (grades 1-8)
☐ High school (grades 9-12)
☐ High school graduate
☐ Some college work
☐ College or university degree
☐ Graduate or professional degree
☐ Business or trade school

15. What was the highest level of your mother's formal education?

- ☐ None
☐ Elementary (grades 1-8)
☐ High school (grades 9-12)
☐ High school graduate
☐ Some college work
☐ College or university degree
☐ Graduate or professional degree
☐ Business or trade school

16. Which term best describes your father's occupation?

- ☐ Laborer, farm worker, unskilled worker
- ☐ Semiskilled worker
- ☐ Service worker (policeman, postman, military noncommissioned officer, etc.)
- ☐ Skilled worker (electrician, plumber, etc.)
- ☐ Salesman, bookkeeper, office worker
- ☐ Semiprofessional, technical, etc.
- ☐ Owner, partner, manager small business or lower level government worker
- ☐ Profession requiring bachelor's degree (engineer, teacher, etc.)
- ☐ Profession requiring advanced degree (doctor, lawyer, etc.) Specify: _____

17. Which term best describes your mother's occupation?

- ☐ Housewife
- ☐ Laborer, farm worker, unskilled worker
- ☐ Skilled worker (stenographer, etc.)
- ☐ Saleswoman, bookkeeper, office worker, nurse's helper
- ☐ Profession requiring bachelor's degree (teacher, etc.)
- ☐ Profession requiring advanced degree (professor, etc.) Specify: _____

18. What was the secondary school from which you were graduated?

Name of school _____
City and State _____
Year of graduation _____

19. What was the size of your graduating class?

- ☐ 1-9
- ☐ 10-19
- ☐ 20-39
- ☐ 40-59
- ☐ 60-99
- ☐ 100-199
- ☐ 200 or more

20. What type of secondary or high school was it?

- ☐ Public
- ☐ Private, denominational
- ☐ Private, nondenominational

21. What was your rank in your graduation class in terms of grades?

- ☐ Top 25%
- ☐ Middle 50%
- ☐ Lowest 25%

22. Of your graduating class, approximately how many went on to attend a college or university?

- ☐ Most
- ☐ Approximately half
- ☐ Only a small group
- ☐ Almost none

23. What individuals influenced you to seek to attain a college education? Please place a check (✓) by those who affected you in some way and two checks (✓✓) by those who most influenced you.

- ☐ Classmates and peers
- ☐ Mother
- ☐ Father
- ☐ Sisters and/or brothers
- ☐ Other relatives
- ☐ Elementary teachers
- ☐ High school teachers
- ☐ Other - Specify: _____

24. At what age did you decide to attempt to attend a college or university?

- ☐ 6-11
- ☐ 12-14
- ☐ 15-18
- ☐ Other - Specify: _____

25. What individuals influenced you to pursue a career in art rather than in some other field? Please place one check (✓) by those who affected you in some way and two checks (✓✓) by those who most influenced you.

- ☐ Classmates and peers
☐ Mother
☐ Father
☐ Sisters and/or brothers
☐ Other relatives
☐ Elementary teacher or teachers
☐ High school teacher or teachers
☐ Other - Specify: _____

26. At what age did you first realize your interest in art?

- ☐ 6-11
☐ 12-14
☐ 15-18
☐ Other - Specify: _____

27. What early contacts helped you to develop your interest in art?

- ☐ Art works in the home
☐ Art works presented at school
☐ Contact with media at school
☐ Acquaintance with another artist
☐ Other - Specify: _____

28. How did your family react to your intention to enter the art field?

- ☐ Enthusiastic
☐ Less than enthusiastic but gave ready approval
☐ Negative at first but finally approved choice
☐ Definitely unenthusiastic
☐ Highly resistant to choice

29. If your family was not enthusiastic, who was most critical of your choice?

- ☐ Does not apply
☐ Father
☐ Mother
☐ Sisters
☐ Brothers

30. If your family was not enthusiastic, would you state a reason for their attitude?

What other career choice would they have preferred for you? _____

31. For what career are you preparing?

- ☐ Painter, sculptor, etc. (Exclusively studio)
☐ Commercial artist
☐ Elementary or secondary school art teacher
☐ Expect to go on to graduate school and then become studio artist
☐ Expect to go on to graduate school and enter college teaching in studio field
☐ Expect to go on to graduate school and enter college teaching as art historian
☐ Expect to go on to graduate school and become college teacher of art education
☐ Other - Specify: _____

32. If you intend to go on to graduate school, to which institutions have you applied or intend to apply?

- a. _____
 b. _____
 c. _____
 d. _____

33. Is your career choice the one you would most like to pursue?

() Yes () No

a. If you answered No, which career would you prefer to pursue if you could fulfill your highest aims? _____

b. If you answered No, why are you planning to pursue such a career? Please write your answer.

34. If you do not plan to pursue a studio career, would you state a reason for your decision?

35. Why did you choose the college you now attend? (Check as many answers as may be suitable.)

- () Easy proximity
 () Availability of financial help
 () Reputation for excellence
 () Family ties
 () Friends were also attending
 () Only one available

36. How are you financing your studies?

- () Family
 () Scholarships, loans from institution
 () Scholarships, loans from outside institution
 () Self-employment
 () Spouse works
 () Other - Specify: _____

37. If you work, what is your job or jobs?

38. Approximately how many hours does this job demand per week?

() Does not apply
 _____ Hours

39. Approximately how many hours per week do you devote to study and outside preparation for your art classes?

- () 5-10
 () 10-15
 () 15-20
 () 20-25
 () Above 25

40. How would you rate your institution in terms of its general academic program?

- () Highest quality
 () Medium quality, adequate
 () Mediocre at best
 () Poor

41. How would you rate your institution in terms of its art program?

- () Highest quality
 () Medium quality, adequate
 () Mediocre at best
 () Poor

42. Which part of your institution's art program do you consider highest in quality?

- () Studio courses: Specify: _____
 () Art History, appreciation, etc.
 () Art Education
 () Other - Specify: _____

43. Which part of your institution's art program do you consider lowest in quality?

- () Studio courses: Specify: _____
 () Art History, appreciation, etc.
 () Art Education
 () Other - Specify: _____

44. If you had the power to make changes, what would you change first in your art program?

45. If you had the power to make changes, what would you change first in your college?

46. Would you rate the facilities of your art program in terms of adequacy? Place one check (✓) by those you consider inadequate and two checks (✓✓) by those you consider seriously inadequate.

- () Studio space for students
 () Lecture room space
 () Exhibition space (museum, gallery, etc.)
 () Student storage space
 () Art films
 () Art slides
 () Art and art education journals in library
 () Art and art education books in library
 () General lighting
 () Heating and ventilation
 () Equipment

47. If you checked "equipment" as inadequate or seriously inadequate, would you list those items to which you refer:

- a. _____
 b. _____
 c. _____
 d. _____
 e. _____
 f. _____
 g. _____
 h. _____

48. In what studio specialty do you prefer to work?

- () Painting
 () Sculpture
 () Print-making
 () Drawing
 () Ceramics
 () Weaving
 () Other - Specify: _____

49. What studio specialty do you dislike most?

- ☐ Painting
☐ Sculpture
☐ Print-making
☐ Drawing
☐ Ceramics
☐ Weaving
☐ Other - Specify: _____

50. Is there a faculty member in the art program (including art historian, art educator, etc.) whom you prefer to talk with when you are in need of information or assistance?

- ☐ Yes
☐ Usually no
☐ I sometimes consult with one

51. Has someone in the program made a serious effort to counsel with you concerning career possibilities?

- ☐ Yes ☐ No

52. If your answer to #51 was "yes," has this advice had any effect on your career choice?

- ☐ Yes ☐ No

53. Do you feel that your art program is preparing you adequately for your future career?

- ☐ Is doing excellent job
☐ Is doing acceptable job
☐ Preparation is weak in some respects
☐ Preparation is poor

54. When thinking of a career, how far from home do you expect to seek a job? Check as many as needed.

- ☐ Home town only
☐ In neighboring region
☐ In my home state
☐ In neighboring states
☐ In own section of the country
☐ Anywhere in the country

55. Do you expect to secure a position through an employment agency?

- ☐ Will utilize campus placement office
☐ Will utilize outside employment agency
☐ Will seek position personally
☐ Does not apply

56. If you intend to become a teacher rather than a studio artist, would you state a reason for your decision? Check as many items as appropriate.

- ☐ Does not apply
☐ Major interest is in teaching others
☐ Teaching seems more secure in terms of economic possibilities
☐ Do not feel my studio preparation is adequate
☐ My family wishes me to become a teacher
☐ Studio career demands a type of life I do not particularly desire
☐ Other - Specify: _____

57. Which of these journals do you read regularly?

- () American Artist
 () American Magazine of Art
 () Art and Archeology
 () Art Bulletin
 () Art News
 () Art Quarterly
 () Art World
 () Arts and Activities
 () Arts and Architecture
 () Arts Review
 () Ceramic Monthly
 () Connoisseur
 () Crafts Horizon
 () Creative Crafts
 () Design
 () Design Quarterly
 () Everyday Art
 () Graphics
 () Industrial Arts-Vocational Education
 () Industrial Arts Education
 () Interiors
 () Journal of Aesthetics and Art Criticism
 () Journal of Art Education
 () School Arts Magazine
 () Studies in Art Education
 () Others - Specify: _____

58. Which of the following books have you read?

- () Arnheim, Rudolph, Art and Visual Perception
 () Canaday, J., Mainstreams of Modern Art
 () Conrad, George, Process of Art Education in the Elementary School
 () D'Amico, Victor, Creative Teaching in Art
 () DeFrancesco, Italo, Art Education: Its Means and Ends
 () Dewey, John, Art as Experience
 () Eisner, Elliott, Think With Me About Creativity
 () Elsen, Albert, Purposes of Art
 () Ernst, Max, Beyond Painting
 () Faulkner, Ray and others, Art Today
 () Gombrich, E. H., Art and Illusion
 () Johnson, Pauline, Arts and Crafts
 () Johnson, Pauline, Creating With Paper
 () Karasz, M., Adventures In Stitches
 () Kepes, Gyorgy, The Language of Vision
 () Krevitsky, N., Batik: Art and Craft
 () Lowenfeld, Viktor, Creative and Mental Growth
 () Mayer, Ralph, Artists' Handbook of Materials and Techniques
 () McFee, June K., Preparation for Art
 () Moholy; Nagy, Vision in Motion
 () Myers, B., Modern Art in the Making
 () NSSE Yearbook, Art Education
 () Ozenfant, Foundations of Modern Art
 () Rottzer, E. & D., Creative Drawing
 () Rottzer, E., Creative Paper Design
 () Read, Herbert, Education Through Art
 () Schneller, James, Art: Search and Self Discovery
 () Taylor, Harold, Art and the Intellect
 () Upjohn, E.M. & Wingert, P.S., & Mahler, J.G., History of World Art
 () Weiner, L., Handmade Jewelry
 () Wildenbain, M., Pottery, Form and Expression

59. Do you feel that your college administration regards art as a valuable part of the college program?

- ☐ Believe art is regarded highly
- ☐ Believe art is regarded as important as any other area
- ☐ Believe art is merely tolerated as a service

60. Do you think your campus could benefit by added stress on the arts as part of its overall program?

- ☐ Could benefit enormously
- ☐ Could benefit somewhat
- ☐ Does not need improvement
- ☐ Nothing can help

61. Do you feel that the students on your campus generally are aware of the value of art?

- ☐ Most are aware
- ☐ A considerable number are aware
- ☐ A small number are aware
- ☐ The situation is pretty dire

62. What is your estimate of the general status accorded to your art program by the students on your campus?

- ☐ Extremely high in status
- ☐ Above average in status
- ☐ About average in status
- ☐ Somewhat below average in status
- ☐ Lowest status-level on campus

63. Does your campus provide a regular series of cultural events? Please check those which are regularly available to students.

- ☐ Traveling professional art shows
- ☐ Faculty art shows
- ☐ Student art shows
- ☐ Theatrical productions
- ☐ Professional concerts

64. Which of the above do you regularly attend?

- ☐ Traveling professional art shows
- ☐ Faculty art shows
- ☐ Student art shows
- ☐ Theatrical productions
- ☐ Professional concerts

65. Do you feel that the community within the immediate vicinity of your campus is generally interested in promoting activities concerned with the arts?

- ☐ Highly interested
- ☐ More interested than most communities
- ☐ About average
- ☐ Uninterested in the arts, totally uninvolved

66. Do groups within this community attempt to involve students from the college in these activities?

- ☐ Always seek to involve students
- ☐ Usually attempt to involve students
- ☐ Sometimes attempt to involve students
- ☐ Rarely attempt to involve students
- ☐ Students are not welcome at these activities

67. If the community attempts to involve students in its art-centered activities, do you participate?

- () Almost always
 () Rather frequently
 () Sometimes
 () Almost never

68. Have you attended any of these conferences since you've been at the college?

- () College Art Association
 Was it regional? _____
 Was it national? _____
 () National Art Education Association
 Was it regional? _____
 Was it national? _____
 () National Conference of Artists
 () American Craftsmen's Conference
 () State Education Association
 () Others - Specify: _____

69. Have you participated in any art exhibitions off campus?

- () Yes () No

If your answer is yes, please list:

 Have you won any prizes? () Yes () No
 If your answer is yes, please list:

70. What non-curricular activities do you participate in on campus (i.e.: sororities, fraternities, Y.M.C.A., Y.W.C.A., etc.)? Please list: _____

71. What campus offices have you held?

72. What honors have been awarded to you?

73. Would you write a short paragraph describing yourself as you would wish to be twenty years from now (1985). Assume that you will be able to accomplish all of your ambitions as you now see them. Please describe the aspects of both your personal and professional life:

74. Do you feel that your career aspirations are limited because of your race?

() Yes () No

75. In what ways? Please write a paragraph on this.

78. Is your college actively attempting to counsel you in the sense of providing you with information concerning newer opportunities for your race?

() No
() Provides me with specific career advice
() Provides me with help in selecting graduate school

79. If you have hopes for further training in your field, how do you expect to finance this?
(Check as many as may be appropriate.)

() Does not apply
() Largely self-employment or savings
() Family assistance
() Loans from institution or private source
() Loans from government
() Scholarship
() Assistantship
() Other - Specify: _____

80. If you plan to attend a graduate program, will this be a Negro institution?

() Yes () No

81. If your answer was No, do you expect to find yourself as well prepared as other students whom you will meet in this future institution?

() Does not apply
() Will be as well prepared
() Will not be as well prepared

76. Do you think that wider opportunities are now available to you that might have been impossible five years ago?

() Yes () No

77. If your answer was Yes, has this affected your career planning?

() Yes () No